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THE SHAKSPERE ALLUSION-  
BOOK: A COLLECTION OF  
ALLUSIONS TO SHAKSPERE  
FROM 1591 TO 1700. VOL. III.

ORIGINALLY COMPILED BY C. M. INGLEBY,  
MISS L. TOULMIN SMITH, AND BY DR. F. J.  
FURNIVALL, WITH THE ASSISTANCE OF THE  
NEW SHAKSPERE SOCIETY: RE-EDITED, RE-  
VISED, AND RE-ARRANGED, WITH AN INTRO-  
DUCTION, BY JOHN MUNRO (1909), AND NOW  
RE-ISSUED WITH A PREFACE BY SIR ED-  
MUND CHAMBERS

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LONDON: HUMPHREY MILFORD  
OXFORD UNIVERSITY PRESS

1932

**MOHANLAL DOSSABHAI SHAH.**  
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## THOMAS BAYLY, 1650.

- [1] the frightened judgment of his brain (that then was ray'd  
with his own hair, standing stiffe an end, like ported  
feathers of some Porcupine).

[p. 51.]

---

- [2] *I thought (when I saw him first (active as lightning) get up  
upon his flying Horse) he had been able to have pluckt  
bright Honour from the pale-fac'd Moone;*

*Herba Parietis: | or, | The Wall-Flower. . . . VVritten by  
Thomas Bayly, D.D. | . . . London . . . M DC L.*

---

Pointed out by G. Thorn Drury in *Notes and Queries*, Ser. X, vol. i,  
p. 44, col. i.

No. 1 appears to be an echo of *Hamlet*, I. v. 18-20:

Thy knotted and combined locks to part  
And each particular hair to stand an end,  
Like quills upon the fretful porpentine.

No. 2 is from 1 *Henry IV*, I. iii. 201-2:

By Heaven, methinks it were an easy leap,  
To pluck bright honour from the pale-faced moon. M.

## SAMUEL SHEPPARD, 1650.

and now being well heated with Wine, they knockd for *Mariana* the Mistresse of the house, who came simpring into their company, like some nice Sister of the new edition; and yet ere she parted, received her *Sallary*, to make *the Beast with two backs*, with one and tother that night.

*The Loves | of | Amandus | And | Sophronia | . . . By  
Samuel Sheppard | . . London, 1650.*

---

[This italicised phrase seems borrowed from Iago in *Othello*; it originated in Rabelais (see after, p. 38). Sheppard knew *Othello* well (see ii. p. 10), and one of his Bishops in the above romance is actually named Othello, p. 29, etc. M.]

*Anonymous, 1650.*

Mr Ben : Johnfon and Mr Wm: Shake-speare Being Merrye  
att a Tavern Mr Jonfon haveing begune this for his Epitaph

Here lies Ben Johnfon that was once one [one's son.]  
he gives ytt to Mr Shakfpear to make upp who prefently  
wrightes

Who while hee liv'de was a floe thing  
and now being dead is Nothingse.

*Manuscript. Ashmolean Collection, vol. 38, p. 181.*  
*Printed in Halliwell's Life of Shakespeare, p. 186.*

---

[I print "sloe thing" as my own reading of the MS., and that of Dr. Neubauer, the accomplished vice-librarian at the Bodleian, who has kindly looked at it for me. That he was slow was a common accusation against Jonson (see *e.g.* vol. i. p. 484). Dr. Ingleby would read "shoe"; I accordingly leave his note as it stands. L. T. S.]

Mr. Halliwell misprints "slow thing" for "shoe thing": *shoe* is the early orthography of *show* (see i. p. 12). "A shoe thing" meant a player (q. d. a poor thing that lives by show). According to this view, "shoe thing" (show-thing), like "Shake-scene," is a neologism, and a term of reproach and contempt. Both coinages, then, bear witness to the low estate of the actor before the Restoration. John Davies' *Microcosmos* (from which we have given an extract on i. 126, was published in the same year as the first quarto edition of *Hamlet*, when, one may suppose, the player was at his lowest. Davies thus comments on the mixture of pride and baseness exhibited in such an one—

" Good *God!* that ever *pride* should stoope so low,  
That is by nature so exceeding hie :  
Base *pride*, didst thou thy selfe, or others know,  
Wouldst thou in *harts* of Apish *Actors* lie,  
That for a *Cue* wil sel their *Qualitie* ?  
Yet they through thy perswasion (being strong)  
Doe weene they merit *immortality*,  
Onely because (forsooth) they use their *Tongue*,  
To speake as they are taught, or right or *wronge*.

If *pride* ascende the *stage* (ô base ascent)  
 Al men may see her, for nought comes thereon  
 But to be seene, and where *Vice* should be shent,  
 Yea, made most odious to ev'ry one,  
 In blazing her by demonstration  
 Then *pride* that is more then most vicious,  
 Should there endure open damnation,  
 And so shee doth, for shee's most odious  
 In *Men* most base, that are ambitious."

*Microcosmos, &c.* 1603. [4to.] Sig. Ff 3. pp. 214-15.

Mr. Halliwell writes,

"The conclusion of the first line of the epitaph should probably be 'that was *one's son*,' for in an early MS. common-place book I have seen the following lines :—

*B. Johnson in seipsum,—*  
 Heere lies Johnson,  
 Who was ones sonne :  
 Hee had a little hayre on his chin,  
 His name was Benjamin !"

*Life of Shakespeare.* 1848. p. 186.

C. M. L.

## ROBERT BARON, 1650.

## PARALLEL PASSAGES.

*Fortune's Tennis-Ball.*

Like him that toar from Love-sick  
Love her Love.

This fate (Woods mutter) he deserv'd,  
hunting there,

When *Venus* would be's Parke, if he  
her Deere (*St.* 6).

Finding their balefull foe so grim and  
curst,

They all strain court'sie which should  
cope him first (*St.* 17).

The airy Queen (sounds child) each  
yell replies

As if another chase were in the  
skies (*St.* 18).

\* \* \* The Hounds are at a  
Bay (*St.* 20).

Shaking their eares, tatter'd and  
torne with scratches,

Their stiff tales 'gainst the grasse  
they clap and beat (*St.* 21).

*Venus and Adonis.*

And now the happy season once  
more fits

That love-sick Love by pleading  
may be blest (*l.* 328).

I'll be a park, and thou shalt be my  
deer (*ll.* 231, 239).

Finding their enemy to be so curst  
They all strain courtesy who shall  
cope him first (*l.* 888).

Then do they spend their mouths :  
Echo replies,

As if another chase were in the  
skies (*l.* 695).

By this, she hears the hounds are at  
a bay (*l.* 877).

Clapping their proud tails to the  
ground below,

Shaking their scratch'd ears, bleeding  
as they go (*l.* 923).

*Lucrece.*

A mantle of green Velvet (wrought  
to wonder)

Her maidens o'r her curious limbes  
did cast,

It over her shoulder went, and under

Her right Arm ; on her breast it was  
made fast

With claspes of radiant Diamons,  
now as

A Dazie shew'd she, in a field of  
grasse (*St.* 175).

Without the bed her other fair hand  
was

On the green coverlet ; whose perfect  
white

Show'd like an April daisy on the  
grass,

With pearly sweat, resembling dew  
of night (*l.* 393).



So *Falstaffe* triumph'd o'r *Hotspur's* stille clay ;  
But, what cannot resist is Asses prey.

*Fortune's Tennis-Ball, St. 232.*

To Sir *John Falstaffe*

Thou think'st Sack makes men fat, faith't makes them leane  
If they drink much of 't, 'gainst the wall I mean.

*Epigrams, 21, p. 129*

*Pocula Castalia : [containing] The Authors Motto ; Fortune's Tennis-Ball ; Eliza ; Poems ; Epigrams. By R. R. Gen. 1650.*

---

[Baron's *Fortune's Tennis-Ball* is founded on the story of the Emperor and the Forester's Son in the *Gesta Romanorum* (Sir F. Madden's edition for the Roxburghe Club, 1838, p. 164) ; which also may have been in Shakespere's mind when he made the King compass Hamlet's death by sending him to England with treacherous letters (Act III, sc. iii ; Act IV, sc. iii). Baron owed much to Shakespere's influence, for, besides what may be the coincidence of his having taken the motto from Ovid to *Venus and Adonis* for his collection called *Pocula Castalia*, *Fortune's Tennis-Ball* is full of words and phrases caught from the remembrance of *Venus and Adonis* and *Lucrece*, in the earlier portion of the poem which relates the bear-hunt. In the description of the marriage he has followed another master, Ben Jonson. Dr. Brinsley Nicholson has taken some pains to seek out the numerous parallels of which we here give specimens. L. T. S.]

## ANTHONY DAVENPORT, 1650.

See how the Learned shades do meet,  
 And like Ærial shadows fleet,  
 More in number then were spide  
 To flock 'bout the *Dulichian* Guide.  
 The first, *Museus*, then *Catullus*,  
 Then *Naso*, *Flaccus*, and *Tibullus* ;  
 Then *Petra[r]ch*, *Sydney*, none can move  
*Shakespeare* out of *Adonis* Grove,  
 There sullenly he sits ; but these  
 Admire thy novell Rhapsodies.  
 Dear Friend, which ever shall subsist,  
 Spight of *Oblivion's* hiding-mist.

*Verses prefixed to the Loves of Amandus and Sophronia.*  
*By Samuel Sheppard.* 1650. [8vo.]

---

[Davenport here intends the highest praise to the *Venus and Adonis* ; Shakespeare sits alone, none can come near him in the grove of Adonis. Other literary poets show their admiration for Sheppard, but Shakespeare, the chief of all, sole in that grove, holds aloof. *Sullenly* is here used in its older meaning, drawn from the Fr. *solein*, i. e. sole, alone. Compare Sheppard's own use of "sole," after, third line of p. 13, vol. ii. Mr. Bullen of the British Museum, and Dr. Richard Morris, concur in this interpretation. T. S.]

## SIR NICHOLAS L'ESTRANGE, 1650-55.

Shake-speare was Godfather to one of Ben : Johnsons children, and after the christning being in a deepe study, Johnson came to cheere him up, and askt him why he was so Melancholy? no faith Ben : (sayes he) not I, but I have beene considering a great while what should be the fittest gift for me to bestow upon my God-child, and I have resolv'd at last; I pry'the what, sayes he? I faith Ben : I'le e'en give him a douzen good Lattin Spoones, and thou shalt translate them.

*Merry Passages and Feasts. No. 11. Harleian Manuscript 6395, leaf 2. First printed in Capell's Notes on Shakespeare, Vol. I, Part II, pp. 93, 94.*

It has been inferred from L'Estrange's authority for this anecdote that he had derived it from Dr. John Donne. At the end of the MS. (fos. 89-91) is a list of authorities for 603 of the anecdotes (there being a few additional ones for whom no names are given). In this we find that No. 4 is referred to "Mr. Dunn," Nos. 11 and 12 to "Mr. Dun:" (where the : is doubtless—as in all other cases—a sign of abbreviation); Nos. 26, 56, and others to "Mr. Donne." One of the authorities is Captain Duncomb: whence it would appear that "Dun:" may be an abbreviation of *Duncomb*. Dr. John Donne is not mentioned at all.

[Sir Nicholas was the elder brother of the famous Sir Roger L'Estrange. (See notices of the family prefixed to *Anecdotes and Traditions*, edited for the Camden Society by W. J. Thoms, 1839.) L. T. S.]

## SAMUEL SHEPPARD, 1651.

*To Mr. Davenport on his Play called the Pirate.*

Make all the cloth you can, haste, haste away,      [Set all the  
canvass.]  
The Pirate will o'retake you if you stay:  
Nay, we will yeeld our selves, and this confesse,  
Thou Rival'ft *Shakespeare*, though thy glory's lesse

*Epigrams Theological, Philosophical, and Romantick.*  
*Six Books, &c., with other Select Poems.* 1651.  
[sm. 8vo.] Book 2. *Epig.* 19, p. 27. C. M. I.

SAMUEL SHEPPARD, 1651.

*On Mr. Davenants most excellent Tragedy of  
Albovine k[ing] of [the] Lombards.*

*Shakespeares Othello, Johnsons Cataline,*  
Would lose the their luster, were thy *Albovine*  
Placed betwixt them, and as when the Sunne,  
Doth whirling in his fiery Chariot runne,  
All other lights burn dim, so this thy play,  
Shall be accepted as the Sun-shine day :  
While other witts (like Tapers) onely seems  
Good in the want of thy Refulgent beames.  
This Tragedy (let who list dare dissent)  
Shall be thy everlasting Monument.

*Epigrams Theological, Philosophical, and Romantick.*  
*Six Books, &c., with other Select Poems. 1651*  
[sm. 8vo.] Book 4. Epig. 30 f 98 C. M. I.

SAMUEL SHEPPARD, 1651.

*In Memory of our Famous Shakespeare.*

1.

Sacred Spirit, whiles thy *Lyre*  
Ecchoed o're the *Arcadian* Plaines,  
Even *Apollo* did admire,  
*Orpheus* wondered at thy Straines.

2.

*Plautus* Sigh'd, *Sophocles* wept  
Teares of anger, for to heare  
After they so long had slept,  
So bright a *Genius* should appeare :

3.

Who wrote his Lines with a Sunne-beame,  
More durable then Time or Fate,  
Others boldly do Blaspheme,  
Like those that seeme to Preach, but prate.

4.

Thou wert truely Priest Elect,  
Chosen darling to the Nine,  
Such a Trophey to erect  
(By thy wit and skill Divine)

5.

That were all their other Glories  
(Thine excepted) torn away,  
By thy admirable Stories,  
Their garments ever shall be gay.

SAMUEL SHEPPARD, 1651.

6.

Where thy honoured bones do lie  
(As *Statius* once to *Maro's* Urne)  
Thither every year will I  
Slowly tread, and sadly mourn.

*Epigrams Theological, Philosophical, and Romantick. Six  
Books, &c., with other Select Poems. 1651. [sm. 8vo.]  
Book 6, Epig. 17, pp. 150, 152, and 154. [Should be pp.  
154, 155, 156, but there is some mis-paging.]*

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The first line of the second verse almost requires us to read "Sophocles."  
The lyric, as a whole, is very weak; but it has one good line—the last,  
I.

## SAMUEL SHEPPARD, 1651.

With him \* contemporary then [\* Ben Jonson.]  
 (As *Naso*, and fam'd *Maro*, when  
 Our sole Redeemer took his birth)  
*Shakespeare* trod on *English* earth,  
 His Muse doth merit more rewards  
 Then all the *Greek* or *Latine* Bards,  
 What flowd from him, was purely rare,  
 As born to blesse the *Theater* ;  
 He first refin'd the *Commick Lyre*,  
 His Wit all do, and shall admire,  
 The chiefeft glory of the Stage,  
 Or when he fung of war and *strage*,<sup>1</sup>  
*Melpomene* soon viewd the globe,  
 Invelop'd in her sanguine Robe,  
 He that his worth would truely sing,  
 Must quaffe the whole *Pierian* spring.

\* \* \* \*

Two happy wits, late brightly shone,  
 The true sonnes of *Hyperion*,  
*Fletcher*, and *Beaumont*, who so wrot,  
*Johnsons* Fame was soon forgot,  
*Shakespeare* no glory was alow'd,  
 His Sun quite shrunk beneath a Cloud.

*Epigrams Theological, &c., with other Select Poems, 1651*  
*Third Pastoral, pp. 249, 250, 251.*

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<sup>1</sup> [Strage, *i.e.* slaughter. Compare, —  
 “I have not dreaded famine, fire, nor strage.”

Webster's *Appius and Virginia*, Act V. sc. iii.  
 Dyce's edition, p. 179. P. A. Daniel.]



J. S., 1651.

The true and primary intent of the Tragedians and Comedians of old, was to magnifie Virtue, and to depreſs Vice; And you may obſerve throughout the *Works* of incomparable *Johnſon*, excellent *Shakeſpear*, and elegant *Fletcher*, &c., they (however vituperated by ſome ſtreight-laced brethren not capable of their ſublimity,) aim at no other end.

*An excellent Comedy, called, the Prince of Priggs revels; or, the Practices of that grand Thief Captain James Hind, relating Divers of his Franks and Exploits, never heretofore published by any. Repleat with various Conceits, and Tuſſenian Mirth, ſuitable to the Subject. 1651. [4to.] Address "To the Reader."*

This mention of Shakespeare was communicated to the *Athenæum* (September 19, 1874) by its discoverer, Mr. George Bullen, the courteous Keeper of Printed Books at the British Museum, to whom we are indebted for valuable aid in our search for extracts. From the *Athenæum* notice we take the following remarks:—

“This being a comedy, so called, and by J. S., one is at first inclined to think that it was most likely written by James Shirley; but upon examination, it will be seen not to bear any traces of Shirley's style. It is, in fact, more in the nature of a *droll*, such as those published by Kirkman in 1673, —‘The Wits or sport upon sport,’—as specimens of the mutilated sort of stage-plays that were exhibited by stealth during the time (1642-60) in which stage-plays were prohibited by ordinance of the Lords and Commons. Although in five acts, the play is very brief, containing only fourteen pages altogether. The hero of it, Capt. Hinde, a famous highwayman, was said, at the time when it was published, to have accompanied Charles the Second in his wanderings after the Battle of Worcester, and to have actually escorted the Prince and Wilmot to London itself. At least, so it was put forth, but with no ground of truth, in the newspapers of the time. In accordance with

this belief, Charles the Second is introduced as one of the characters in the play, under the title of the 'King of Scots.' This is almost conclusive against the supposition that Shirley, who was a devoted Cavalier, was the author of the piece, as he would scarcely have deemed it respectful to his sovereign to introduce him as the companion of a notorious highwayman. Moreover, Dyce, in his edition of Shirley, takes no notice of this piece, although he took pains to collect everything that might fairly be attributed to his author. Hinde was afterwards hung, drawn, and quartered, not for his highway robberies, but for his high treason, and there are some verses upon him, 'by a poet of his own time,' inserted in Johnson's 'Lives of the Highwaymen,' which remind one strongly of Wordsworth's lines on Rob Roy." C. M. I.

## WILLIAM BELL, 1651.

To the Memory of Mr. William Cartwright.

How had we lost both Mint, and Coyn too, were  
 That salvage love still fashionable here,  
 To sacrifice upon the Funerall Wood  
 All, the deceas'd had er held dear and good !  
 We would bring all our speed, to ransome thine  
 With *Don's* rich Gold, and *Johnson's* silver Mine ,  
 Then to the pile add all that *Fletcher* writ,  
 Stamp'd by thy Character a currant Wit :  
*Suckling's* Ore, with *Sherley's* small mony, by  
*Heywoods* old Iron, and *Shakespear's* Alchemy.

*Prefixed to Wm. Cartwright's Comaties, Tragi-comedies, and  
 Poems. 1651. [sm. 8vo.] C. M. I.*

## JASPER MAYNE, 1651.

To the deceased Author of these Poems.

For thou to Nature had'st joyn'd Art and skill,  
 In Thee *Ben Johnson* still held *Shakeſpear's* Quill :  
 A Quill, rul'd by ſharp Judgement, and ſuch Laws.  
 As a well ſtudied Mind, and Reaſon draws.

*Prefixed to Wm. Cartwright's Comedies, Tragi-comedies, and  
 Poems. 1651. [sm. 8vo.] C. M. I.*

*Anonymous, 1651.*

*Poeta* is her *Minion*, to whom she [Eloquentia] resignes the whole government of her Family. \* \* *Orid* she makes *Major-domo*. *Homer* because a merry Greek, Master of the Wine-Cellars. *Aretine* (for his skill in Postures) growing old, is made *Pander*. *Shack-Spear*, *Butler*. *Ben Johnson*, *Clark* of the Kitchen, *Fenner* his Turn-spit, And *Taylor* his Scullion.

*A Hermeticall Banquet, drest by a Spagiricall Cook: for the better Preservation of the Microcosme. 1652. [12mo.] p. 35.*

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[This little book was dedicated by its author as an offering for the New Year, 1652, to Sir Isaac Wake, English ambassador to Savoy and Piedmont, to whom he was physician. L. T. S.]

Here are associated, Shakespeare, Ben Jonson, Fenner, and John Taylor. In *Certaine Elegies, &c.*, by H. Fitzgeoffrey, 1620 [sign. A 8, back], we have

“Taylor the Ferriman.  
Fenner with his Unisounding Eare word ;”

whatever that may mean. (Collier's *Hist. of Dramat. Poetry*, iii. 388.) The association of Taylor and Fenner was due to their wit-combats in 1615. See, *Taylor's Revenge* against *Fenner*, and *A cast over the Water to William Fenner*. *Taylor's Works*. 1630. pp. 142, 155. [Fo.] C. M. I.

THOMAS RANDOLPH, 1651.

*Carion.* Without thee (*Plutus*) the Lawyer would not go to  
*London* on any Terms

\* \* \* \* \*

*Chremylus.* Did not *Will Summers* break his wind for thee?  
And *Shakespeare* therefore writ his Comedy?  
All things acknowledge thy vast power divine,  
(Great God of Money) whose most powerful shine  
Gives motion, life.

*Act I. Sc. ii. p. 6.*

*Blepsidemus.* What creature is this with the Red-oker face?  
She looks as if she were begot by Marking-stones.

*Chr.* By stones sure: 'tis some *Erynnis* that is broke loose  
from the Tragedy.

*Blep.* By *Jeronymo*, her looks are as terrible as *Don Andrea*  
or the Ghost in *Hamlet*.

*Act II. Sc. iv. p. 14.*

*Caron.* To be rich is the daintiest pleasure in the world;  
especially to grow rich without ventring the danger of *Tiburn* or  
Whipping. Every Cupbord is full of Custards, the Hogsheds  
replenished with sparkling Sacks \* \* The Kitchen and Buttery  
is entire Ivory, the very purity of the Elephants tooth. The  
Sinke is paved with the rich Rubies, and incomparable Carbuncles  
of *Sir John Oldcastle's* Nose.

*Act IV. Sc. i. p. 28.*

*A pleasant Comedie, Hey for Honesty, Down with Knavery.*  
*Translated out of Aristophanes his Plutus. Augmented*  
*and Published by F. J. 1651.*

[Randolph died in March 1634, at the age of twenty-nine; *Hey for Honesty*, however, does not appear to have seen the light till some years later, in 1651, when it was "augmented and published by F. J." I therefore place it under the later date; though what share F. J. had in the play beyond "the setting forth of" it does not appear.

In Randolph's opinion it was by his comedies that Shakespere prospered and grew rich.

*Jeronymo, the First Part; with the Wars of Portugal and the Life and Death of Don Andrea*, was an anonymous tragedy first printed in 1605, but supposed to have been acted about 1588: Thomas Kyd wrote *The Spanish Tragedy, or Hieronymo is mad again*, which came out in 1603: in both the Ghost of Don Andrea appears, referred to above by Randolph, and by John Gee, before, p. 160. Professor Dowden, who kindly pointed out these passages in *Hey for Honesty*, thinks from his coupling the "Ghost in Hamlet" with the Jeronymo-Ghost, "and from the fact of there being some other somewhat antiquated references" in the play, that Randolph means the old Hamlet-ghost, in the old pre-Shakesperean play to which Lodge refers in *Wit's Miserie and the World's Madnesse*, 1596, p. 56, where he speaks of "the Visard of y<sup>e</sup> ghost which cried so miserably at y<sup>e</sup> Theator, like an oister wife, 'Hamlet, revenge.'"

In the third extract, it is noticeable that the name of Oldcastle should have lingered so long, Falstaff being apparently intended. See vol. i. p. 510. (It was, however, Bardolph who had the red nose.)

Mr. Daniel suggests that "Whipping" is a misprint for *Wapping*, that place having been "the usual Place of Execution for hanging of Pirates and Sea-Rovers", and frequently referred to in the old drama, he thinks the coupling of Tyburn and Wapping most probable here. See W. C. Hazlitt's edition of *Dodsley*, 1875, vol. xi. p. 188. L. T. S.]

## WILLIAM LEAKE, 1652.

Bookes printed or sold by *William Leake* at the  
 signe of the Crown in *Fleetstreet* between  
 the two Temple Gates.

\*            \*            \*

## PLAYES.

*Hero and Leander.*

The Wedding.

The *Hollander*.

Maids Tragedy.

King and no King.

*Philafter*.

The gratefull Servant.

The strange Discovery.

The Merchant of *Venice*.

*Publisher's list printed at the end of—*

*The | Garden | of Eden | [a book on fruits and flowers]  
 By . . . Sir Hugh Plat[t], Knight | . . . 1653.*

---

[The date is corrected in ink in the Brit. Mus. copy to "Decemb. 4,  
 1652." M.]



JOHN MARTYN,  
HENRY HERRINGMAN, } 1652.  
RICHARD MARIOT, }

If our care and endeavours to do our Authors right (in an incorrupt and genuine Edition of their Works) and thereby to gratifie and oblige the Reader, be but requited with a suitable entertainment, we shall be encourag'd to bring *Ben Johnson's* two volumes into one, and publish them in this form; and also to reprint *Old Shakeſpear*: both which are deſigned by

yours,

*Ready to ſerve you,*

*The Booksellers to the Reader. Prefixed to the First Edition  
of Beaumont and Fletcher's Wild-Goose Chase, a Comedie.  
1652. C. M. I.*

## JO. TATHAM, 1652.

There is a Faction (Friend) in Town, that cries,  
 Down with the *Dagon-Poet*, *Johnson* dies.  
 His Works were too elaborate, not fit  
 To come within the Verge, or face of *Wit*.  
*Beaumont* and *Fletcher* (they say) perhaps, might  
 Passe (well) for currant Coin, in a dark night :  
 But *Shakespeare* the *Plebeian* Driller, was  
 Founder'd in 's *Pericles*, and must not pass.  
 And so, at all men flie, that have but been  
 Thought worthy of Applause; therefore, their spleen.  
 Ingratefull *Negro-kinde*, dart you your Rage  
 Against the Beams that warm'd you, and the Stage!

*Commendatory verses prefixed to A Joviall Crew: or The Merry Beggars, by Richard Brome. Presented &c. in the year 1641. 1652. [4to.]*

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Of course it is the faction opposed to Tatham who thus denounces Jonson, Beaumont, Fletcher, and Shakespeare. As to Shakespeare being "founder'd in 's *Pericles*," the libel is disproved by the extract from *Pimlyco* and that from *The Hog hath lost his Pearl* (i. pp. 209, 248). But Owen Feltham's testimony (i. p. 346) may be taken for the fact that the Gower interlude and the brothel-scenes in *Pericles* had scandalised, and caused "deep displeasure" to, the friends of public morality. C. M. I.

FRANCIS KIRKMAN, 1652.

TO

His much honored Friend

WIL. BEESTON Esq; .

Worthy Sir,

*D*Ivers times (in my hearing) to the admiration of the whole Company, you have most judiciously discoursed of Poësie: which is the cause I presume to chuse you for my Patron and Protector; who are the happiest interpreter and judg of our English Stage-Playes this Nation ever produced; which the Poets and Actors of these times, cannot (without ingratitude) deny; for I have heard the chief, and most ingenious of them, acknowledg their Fames & Profits essentially sprung from your instructions, judgment and fancy. I am verſ'd in Forraign tongues and subscribe to your opinion, that no Nation ever could glory in such Playes, as the most learned and incomparable Johnson, the copious Shakespear,\* or the ingenuous Fletcher compos'd; but I beleve the French for amorous language, admirable invention, high atchievements, honorable Loves inimitable constancy, are not to be equalled: and that no Nation yeilds better Arguments for Romance Playes (the only Poëms now desired) then the French: Therefore, and for you have I translated the Adventures and Loves of Clerio and Lozia; and I doubt not though they fail to receive encouragement from you, your son Mr George Beeston (whom knowing men conclude a hopeful inheritor of his Fathers rare ingenuity) may receive them with a gracious allowance.

The Epistle Dedicatory to *The Loves and Adventures of Clerio & Lozia.* A Romance. Written Originally in French, and Translated into English By Fra. Kirkman, Gent. London [Aug. 3] Printed by J. M. and are to be sold by William Ley, at his shop at Pauls Chain. 1652. Sign. A 2, A 3.

—F. J. F.

The Epistle Dedicatory is sign'd 'Fra. Kirkman, jun.'

\* Catchword. Sheak-

RO. LOVEDAY, 1652.

Vpon BELLEYS IPHIGENES,  
better'd into *English* by the Inge-  
nious Pen of His Dear Brother,  
Major WRIGHT.

Need not injure Truth to Blazon thee  
(*Wer't in my pow'r*) with Wit's false Heraldrie :  
For, but to give thee all thy due, would swell  
Too high, and turne the Reader Infidell.  
*I'le onely tell him, hee'll finde nothing here,*  
*But what is Manly, Modest, Rich and Cleare.*  
*No Dropfi'd Monster-words, all sweet, and cleane*  
*As the smooth Cheeke of bashfull Iphigene ;*  
*Who, as thy Pen has made her woo'd and wooe,*  
*Might passe for Venus and Adonis too.*

J. O. HIL.-P.

[From *Nature's Paradox*, by J. P. Camus, Bishop of Belley, englished  
by Major Wright. First edition, 1652. M.]

DOROTHY OSBORNE, 1653.

SR

You are more in my debt then you imagin, I neuer deferred a long letter, for much as now when you sent mee a short one. I could tell you such a story, ('tis too longe to bee written) as would make you see (what I neuer discovered in my selfe before) that I am a valiant Lady,—in Earnest wee haue had such a skirmish and vpon soe foolish an occasion, as I cannot tell w<sup>ch</sup> is strangest. the Emperour [Sir Justinian Isham] and his proposalls began it. I talked merrily on't till I saw my B[rother] put on his sober face and could hardly then beleene hee was in Earnest. it seem's hee was, for when I had spoke freely my meaning, it wrought soe with him as to fetch vp all that lay vpon his stommack, all the people that I had euer in my life refused were brought againe vpon the Stage, like Richard the 3<sup>d</sup>s ghosts to reproach mee withall, and all the kindenesse his discovery's could make I had for you was layed to my charge, my best quality's (if I haue any that are good) serued but for agrauations of my fault, and I was allowed to haue witt and vnderstanding, & discretion in other things, that it might apear I had none in this.

*Love-Letters of Dorothy Osborne to Sir William Temple.  
British Museum, Addit. MS. 33,975, p. 34.*

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[The Love-Letters were edited by E. A. Parry, 1888, and the above forms part of Letter 22 in his volume, p. 113. The allusion was noticed by H. Littledale in the *Academy*, April 27, 1895, p. 359, col. 2. M.]

## NATHANIEL HOOKE, 1653.

The Heavens court thee, Princely *Oberon*  
 And *Mab* his Emp'resse both expect thee yon,  
 They wait to see thee, sport the time away,  
 And on green beds of dazies dance the hay ;  
 In their small acorn posnets, as they meet  
 Quaffe off the dew, lest it should wet thy feet."

Hooke's *Amanda*, 1653, p. 47.

---

Possibly an allusion to Shakspeare's Fairy King and Queen.—R. ROBERTS.

" If *Owen Tudor* prais'd his Madams hue  
 'Cause in her cheeks the *rose* and *lilie* grew,  
 Thou'rt more praise-worthy then was *Katherine*,  
 There's fresher *York* and *Lancaster* in thine :  
 Had thy sweet features with thy beauty met  
 In *William de-la-pool's* faire *Margaret*,  
 The *Peers* surpriz'd had never giv'n consent,  
 For th' *Duke of Suffolks* five years banishment,  
 For the Exchange of *Mauns*, *Anjou*, and *Main*,  
 T' haue giv'n a kingdom for thee had been gain : "

Hooke's *Amanda*, 1653, p. 71.

---

Possibly an allusion to the Shakspearean Henry VI. Plays.—R. R.

## ALEXANDER BROME, 1653.

But in Epistles of this nature, something is usually begg'd ; and I would do so too, but, I vow, am puzzled, *what*. 'Tis not *acceptance*, for then youle expect I should give it ; 'tis not *Money*, for then I thou'd loose my *labour* ; 'tis not *praise*, for the *Author* bid me tell you, that, now he is dead, he is of *Falstaff's* minde, and cares not for *Honour* ; 'tis not *pardon*, for that supposes a fault, which (I beleeve) you cannot finde.

*Five New Plays by Richard Brome. 1653. [4to.] (To the Readers.)* L. T. S.

## SIR ASTON COKAIN, 1653.

Judicious *Beaumont*, and th' Ingenious Soule  
 Of *Fletcher* too may move without controule.  
*Shakespeare* (most rich in *Humours*) entertaine  
 The crowded *Theaters* with his happy veine.  
*Davenant* and *Maffinger*, and *Sherley*, then  
 Shall be cry'd up againe for Famous men.

*Five New Playes*, by RICHARD BROME, 1653 [4to]  
 (*A Præludium to Mr. RICHARD BROME'S Playes*).  
 Also included in *Cokain's Small Poems*, 1658. [12mo.]  
 Pp. 108-9. C. M. I.



# SIR WILLIAM DUGDALE, 1653.

Shakespeares and John Combes Monum<sup>ts</sup>, at Stratford sup  
Avon, made by one Gerard Johnson.

*Sir Wm. Dugdale's Diary. The first entry in 1653. Printed  
in The Life, Diary, and Correspondence of Sir Wm. Dugdale,  
edited by Wm. Hamper. 1827. p. 99.*

For an account of Shakespeare's monument and tombstone, with plates,  
see Dugdale's *Antiquities of Warwickshire*.

In an Appendix, Hamper printed "Certificates returned in Aprill and  
May 1593, of all the Strangers Forreiners abiding in London," among which  
is one for Garratt Johnson, whence it appears that he was "a Hollander, born  
at Amsterdam, a Tombe maker," 26 years resident in London (pp. 510,  
512). C. M. I.

1653. RICHARD FLECKNOE, 1656.

1653.

THE HISTORY OF CARDENIO. A Play, by Mr. Fletcher and Shakspeare. Entered on the book of the Stationers' Company, Sept. 9, 1653; but we believe never printed. It has been suggested that this play may possibly be the same as *The Double Falsehood*; afterwards brought to light by Mr. Theobald. 1812. Baker's *Biogr. Dram.*, ii. 306, col. 1.

---

RICHARD FLECKNOE, 1656.

*On the Play of the life and death of Pyrocles, /  
Prince of Tyre.*

A *Rs longa, vita brevis*, as they fay,  
But who inverts that faying, made this Play.

*The | Diarium, | or | Journal: <sup>1</sup> | 1656 [p.96]. Halliwell's  
Folio Shakespeare, xvi. 70. See too vol. i. p. 323.*

<sup>1</sup> Divided into 12. *Jornadas* / in / Burlesque Rhime, / or / Drolling Verse, / With divers other pieces of the / same Author. / . . . London, / Printed for *Henry Herringman* at the sign of / the Anchor in the lower walk of the New-/ Exchange, 1656 [March 28]. "I . . take thee aside from the Title-page, & tell thee my name is *Richard Fleckno*." Sign. A 4.—F. J. F.

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1660.

DAVENPORT, ROBERT . . was also the author of the following :

9. *Henry I.* and *Henry II.*

It does not appear whether these are one or two plays. In the book of the Stationers' Company, they are said to be written by Shakspeare and Davenant.

1812. Baker's *Biogr. Dram.*, vol. I. Pt. 1, p. 176-7.

## EDMUND GAYTON, 1654.

*Unâ Eurusque Notusque ruunt, Creberque procellis,  
 Affricus, & vastos volvunt ad littora fluctus,  
 Qua data porta ruunt, & terras turbine perflant.*

Which in plaine English read you thus,

Supposing Sancho Panza :  
*And with both hands his belly pressing,  
 Blow winds saith he, upon my bellying :  
 When that the Port-hole opens, or his back door,  
 Out goe the Winds, East East, Nore and by Nore.  
 These fly about, and like the Rawsy wind,  
 (Sweet breath'd or no) kisse all they meet or find;  
 There is no guard against 'um, though you compassse  
 Your Nose, they have priviledge (as the Trump has)  
 To goe about :*

Pleasant / Notes / upon / Don Quixot. / By Edmund  
 Gayton, Esq ; / [motto from Juvenal.] London, / Printed  
 by William Hunt. MDCCLV. p. 106.

The quotation is from *Othello*, IV. ii. 78 :

"What committed?"  
 Heaven stoppes the Nose at it, and the Moone winks :  
 The bawdy winde that kisses all it meetes,  
 Is hush'd within the hollow Myne of Earth,  
 And will not hear 't. What committed?"

Part sent-in by Mr. Hill.-P.

For several other Allusions in Gayton, see after, p. 36. -- F. J. F.

ALEXR. BROME, 1654.

*Val[entia]*. What are you fir? whence are you? what's your name?

*Pro[spero]*. I am your friend, should you desire to know  
What my name is, alas my name's your foe.

*Val.* Being my friend, and court me in this kind,  
You should have come and left your name behind.

*Pro.* I should indeed, my name is *Prospero*.

*Val.* Prince *Prospero*, and the Duke *Verona's* Son,  
Our profest Foe?

*Pro.* Give me some other name,  
Call me your friend and I am not the same.

*Val.* Y' are not the same, you are th' adven'trous Knight  
That from the Forrest-treason sav'd my Father.

*Pro.* I was Prince *Prospero* when I rescu'd him,  
And so continued till I saw your face;  
But as my heart within your eye was toft,  
At once my hatred and my name I lost.

*The | Cunning | Lovers. | A | Comedy. | As it was Acted  
with great Applause, | by their Majesties Servants | at  
the private House | in Drury Lane. | Written by |  
Alexander Bromes, Gent. | London, Printed for Will.  
Sheares, at the Bible in S. Pauls | Churchyard, neare the  
little North doore, 1654. | Act II. Scene I. p. 24.*

[*ib.* Act IV. Scene I. p. 44-5]. *Clo[wne]*. I have a fute to  
your Grace.

*Man[tua]*. Thy business Groome?

*Clo.* That for the good news I have brought you I may have  
some guerdon, some remuneration, as they say.

*Man.* This thy reward be, since by thy occasion  
My Dutcheſs of her beſt wits is depriv'd,  
Wander for ever like a baniſh'd *Caine*,  
Till of her ſence ſhe be poſſeſt againe  
Dare not ſo neare our Court . . . . .

*Clo.* Baniſh, what's that? can any man tell me what it means?  
let me ſee; Baniſh'd . . . the meaning of it may be, give him  
a hundred Crowns . . . Baniſh'd? I will go ſeek out ſome  
wiſe man or other to tell me what the word meanes, and what  
ſum of money I may demand of the Duke's Treasuſurer; Ban-  
iſh'd —

*Enter Monterelſo.*

. . . my friend, what are you?

*Mon.* Sir I profeſſe my ſelle to be a wiſe man.

*Clo.* Then you are the man that I deſire to meet, for I was  
ſeeking a wiſe man to tell me the meaning of a ſtrange word  
. . . . . it was my fate to bring the news to the Court . . .  
now demanding reward for my news, the Duke out of his  
bounty ſaid, he would baniſh me the Court; now I would faine  
know what ſum of money the word baniſh'd ſignifies.

“The converſation between Valentin and Proſpero recalls that between  
*Romeo and Juliet*, Act II. ſc. ii. ll. 33–61. The ſcene with the Clown and  
Mantua as to ‘guerdon’ and ‘baniſh’ ſeems founded on Coſtard’s ‘re-  
muneration’ in *Love’s Labours Loſt*, Act III.” (Appendix B.) F. J. F.

## RICHARD WHITLOCK, 1654.

## THE INDEX

Mans speculation a comedy of errours, and imployments much  
ado about nothing, 319

ΖΩΟΤΟΜΙΑ, / Or / Observations / On The / Present  
Manners / Of The / English : / *Briefly Anatomizing the*  
*Living / by the Dead.* / With / an Usefull Detection / Of  
The / Mountebanks of both Sexes. / By *Richard Whit-*  
*lock*, M.D. Late Fellow of / *All-Souls* Colledge in  
*Oxford.* / *London,* / Printed by *Tho. Roycroft*, and are to  
be sold by / *Humphrey Moseley*, at the Princes Armes in /  
*St. Pauls* Church-yard, 1654. / (The 4 of 1654 is crost  
thru, and the day of buying, Jan. 24, 1653 [-4], written in.)

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There is no allusion to Shakspeare's plays above named, at p. 319, and the book is so full of classical references, tho' alluding to Lord Bacon, Ben Jonson, Rabelais, &c., that I doubt Shakspeare allusions occurring elsewhere than in its Index. Dr. Ingleby named the book to me as having an Allusion.

F. J. F.

## EDMUND GAYTON, 1654.

So when our Don at his long home is anchor'd,  
 His memory in a *Manchegan* Tankard -  
 By the old Wives will be kept up, that's all,  
 Counted the merriest, tosseth up the same.  
 (*John Falstaff's* *W'indfor* Dames memoriall)  
 A Goddard or an Anniverſary ſpice-Bowle,  
 (Drank off by th' Gollips, e'r you can have thrice told)  
 And a God reſt his ſoule. (p. 195.)

\* \* \* \* \*

[Note upon Don Quixotes ſword]

The Wineard of the houſe of *Shrenſberrie* is not like it, nor  
 the two-handed Fox of *John Falſtaffe*, which hewed in ſunder  
 fourteen out of ſeven principall aſſaylants, and left eighth and  
 twentieth equally divided bodies in the Field, all ſlain while  
*Shrenſberrie* clock could ſtricke ſeven; (of the men you muſt  
 take in). (p. 87.)

\* \* \* \* \*

The Knight that fought byth' clock at *Shrenſberrie*. (p. 183.)

\* \* \* \* \*

Sir John of famous memory; not he of the *Boures-Head* in *East-  
 cheap*. (p. 277.)

\* \* \* \* \*

Let Engliſh men write of their owne wits, fancies, ſubjects,  
 diſputes, ſermons, Hiſtories, Romances are as good, vigorous,  
 laſting, and as well worthy the reading, as any in the world.  
 Our *Fairy Queen*, the *Arcadia*, *Drayton*, *Braumont* and *Fletcher*,  
*Shakeſpeare*, *Johnſon*, *Rondolph*, and laſtly, *Gondibert*, are of  
 eternall fame. (p. 21.)

\* \* \* \* \*

[Addressing Sancho Panza]

“What makes thee shake, what makes thy teeth to chatter?  
Art thou afraight or frighted? what’s the matter?  
Thou mak’st me tremble at thy flesh-quake, *Pancha*,  
Look on thy *Don*, the *Shake-speare* of the *Mancha*,  
Whose chiefe defence I am: The undertaker  
Of all Heroick Actions, though a shaker.” (p. 95.)

\* \* \* \*

“Our nation also hath had its Poets, and they their wives: To  
passe the bards: Sir *Jeffery Chaucer* liv’d very honestly at  
Woodstock, with his Lady, (the house yet remaining), and wrote  
against the vice most wittily, which Wedlocke restraines. My  
Father *Ben* begate sonnes and daughters; so did *Spencer*, *Drayton*,  
*Shakespeare*, and more might be reckoned, who doe not only  
word it, and end in airy *Sylvia’s*, *Galatæa’s*, *Aglaure’s*:—

“——fed de virtute locuti,  
Clunem agitant . . . .” (p. 150.)

\* \* \* \*

His fabulous stories she adores,  
As *Desdemona* did the *Moors*. (p. 280.)

\* \* \* \*

Sancho had been *Fluellin* in this scuffle, (the pillage of such  
battels, alwaies belonging to him) &c. (p. 284.)

*Pleasant Notes upon Don Quixot. By Edmund Gayton, Esq., 1654.*

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[Mr. Elliott Browne has pointed out several of these allusions to  
Shakespere (*Notes and Queries*, 5 Series, III, 161), and Mr. Roberts of  
Boston has kindly called my attention to some others. Besides those  
above, see p. 16, where “the trance of the Cocker (drunk into the believe)  
that he was a Lord,” may refer to Sly (*Taming of the Shrew*, Induction);  
pp. 48-9, a dissertation upon Noses, in which Bardolph and Sir John  
Oldcastle are named; and p. 78, “A Tragick-Comedie of Errors.” For  
other examples of the play upon the word Shake-spear, see vol. i. p. 484.  
The last extract above seems to refer to *Henry V*, Act IV, scenes vii and  
viii. L. T. S.]



THOMAS BLOUNT, 1654.

LXNVII.

*A letter to a friend upon his marriage.*

SIR,

I Have of late with held from you the Characters of my hand though not the welwithes of my heart, conceiving you as close in the pursuit of your fair *Daphne*, as *Phoebus* was of his, when the breath of his mouth disorder'd her disheiveld [so] hair : For I perceive you have now run so, as happily to take the Virgin-prize ; may you be ever mutually happy. There now onely remains the *metamorphosis* (not into the Beast with two backs, which the knavish *Sinbad* speaks of) but of that more ingenious, two into one, *unus, una*, into *unum*, which you have hinted so modestly in yours . . . Your humble servant, H. T.

*The [ Academie ] of Eloquence. [ Containing a Compleat English Rhetorique . . . By Thomas Blount Gent. ] . . . London [ . . . 1654 [?p. 225 6].*

[1654 on the title-page is corrected in ink to Jan. 29, 1653: this is our 1654. The allusion was pointed out by Dr. W. E. A. Axon, in *Notes and Queries*, March 2, 1901, pp. 162-3, where the title is wrongly printed 'Academy of Compliments,' and the date is given 1655. The reference is to Iago's words in *Othello*, I. i, 116-7: 'your daughter and the Moon are now making the beast with two backs,' and as Dr. Axon says, the phrase is Rabelaisian. In *La Vie Inestimable du grand Gargantua*, Lyon, 1537, Chap. III, pp. 10, 11, we read:

*En son cage virile espousa Gargamelie jolie du roy des Parpaillies, belle gouge & bonne troigne. Et faisoient eulx deux souuent ensemble la beste a deux douz, ioyesemēt se frotans leur lard, tāt qu'elle engroissa du beau filz, & le porta iusques a lunziēme mois.*

In the second edition of Blount's *Academie*, 1656, the letter is printed, pp. 221-2. M.]

\* GEORGE CHAPMAN, 1654.

makes them run forth like Lapwings from their warm nest,  
part of the shell yet sticking, unto their downie heads.

*Revenge | for Honour. | A | Tragedie, | By | George Chap-  
man. | London, | . . . 1654, p. 17.*

---

Mr. D. L. Thomas of Kansas University kindly points out that this may be borrowed from Hamlet, V, ii:

*Horatio.* This lapwing runs away with the shell on his head.  
But it is probable that the figure was common. M.

THOS. HEYWOOD and WILLIAM ROWLEY,  
before 1655.

[1] *Young For[est]*: As you are fair, and should be pittifull,  
a woman therefore to be moved;

[2] *Young For*: I have kild a man, but fairly as I am a  
Gentleman, without all base advantage in even tryal of both our  
desperate fortunes.

*Anne*. Fairly? *young For*: And though I say it, valiantly.

*Anne*. And hand to hand? *young For*: In single opposition.

*Fortune* | *by* | *Land and Sea* | *A Tragi-Comedy.* | . . . *Written*  
| *by* | *Tho. Heywood* | *and William Rowley* | *London* |  
| . . . 1655.

No. 1 may be an echo of "She is a woman, therefore to be won," in  
2 *Henry VI*, V, iii. Mr. D. L. Thomas of Kansas University kindly  
points out that in 2 is quoted Hotspur's words in 1 *Henry VI*, I, iii: "In  
single opposition, hand to hand." The beginning of the second passage  
appears to me to be an echo of *Two Gentlemen*, V, i, Folio, p. 32, col. ii:

"*I'ah*. . . I kil'd a man, whose death I much repent,  
But yet I slew him manfully, in fight,  
Without false vantage, or base treachery."

M.

## THOMAS FULLER, 1655.

Anno Regis.  
Hen. 5.  
2.

Anno  
Dom  
1414.

33. Now began the *Tragedy* of The sad story of  
Sir John Oldcastle.  
Sir *John Oldcastle*, so largely handled in Mr. *Fox*,  
that his *pains* hath given *Posterity* a writ of *Ease* herein. He  
was a vigorous *Knight*, whose *Martiall Activity*, wrought him  
into the affections of *Jone De la Pole Baroneſſe* of f. Camd. Brit  
in Kent.  
*Cobham*, the *Lord* whereof he became, (*ſed quære*, whether an  
Actuall *Baron*) by her *Marriage*.

34. As for the *Opinions* of this Sir *John Oldcastle* His belief.  
they plainly appear to his *Belief*, which he drew up with his  
own hand, and presented it first to the *King*, then to the  
*Archbishop* of *Canterbury*, wherein some things are rather  
*courſely* then *falsely* ſpoken. He knew to ſpeak in the *Language*  
of the *Schools* (ſo were the *meetings* of the *Wickliviſts* called)  
but not *ſcholastiſtically*; and I believe he was the *firſt* that  
*coyned*, and *laſt* that *uſed* the diſtinction of the *Church Militant*,  
divided into **Priest-hood**, **Knight-hood**, and **Commons**, which  
had no great harm therein, as he explained it. As for  
\* *Perſons* his charging him with *Anabaptiſtical* \* In his 3  
conversion.  
*Tenets*, it is pittie that the words of a *plain meaning man* ſhould  
be put on the *Wrack* of a *Jefuites malice*, to extort by deduction  
what never was intended therein.

35. But a worſe accusation is charged on his He is charged  
of Treason.  
Memory, that he was not onely guilty of **Heresie** but **Treason**.  
But by the way, it appeareth that **Lolardisme** then counted  
**Heresie** was made **Treason** by Statute, and on that account  
**Heresie** and **Treason**, ſignifie no more then Hereſie, and then

**Heresie** according to the abusive language of that Age was the best serving of *God* in those dayes. But besides this, a very formal Treason is laid to this Lords account in manner following.

It is laid to his charge, that though not present in the person with his *Council*, he encouraged an Army of Rebels, no fewer then twenty thousand, which in the dark thickets (expounded in our Age into plain pasture) of *S<sup>t</sup> Giles Fields* nigh *London*, intended to seize on the *Kings Person*, and his *two Brothers*, the *Dukes of Bedford and Gloucester*. Of this *numerous Army*, *thirty six* are said to be hang'd and burnt, though the Names of three are onely known, and *S<sup>r</sup> Roger Aston Knight*, the onely person of quality named in the design.

36. For mine own part, I must confess my self The Author  
intended, so lost in the Intricacies of these Relations, that I know not what to assent to. On the one side, I am loath to load the *Lord Cobhams* memory with causeless crimes, knowing the *perfect hatred* the *Clergie* in that Age bear'd unto him, and all that look'd towards the *reformation in Religion*. Besides, that 20000 men should be brought into the field, and no place assigned *whence* they were to be raised, or *where mustered*, is clog'd with much improbability. The rather because onely the *three persons*, as is aforesaid, are mentioned by name of so vast a number.

[p. 168]  
Leaveth all to  
the last day.

37. On the other side, I am much Ann  
Dom.  
1414 startled with the Evidence that Ann  
Regis  
1101  
quint a.

appeareth against him. Indeed I am little moved with what *T. Walsingham* writes, (whom all later authors follow, as a flock the *Belweather*) knowing him a *Benedictine Monk* of *S<sup>t</sup> Albanes*, bowed by interest to partiality; but the *Records* of the *Tower*, and *Acts of Parliament* therein, wherein he was solemnly condemned for a *Traitor* as well as *Heretick*, challenge belief. For with what confidence, can any private person, promise credit from *Posterity* to his own Writings, if such publick Monuments, be not by him entertained for *authenticall*:

let Mr *Fox* therefore, be this *Lord Cobham's Compurgator*, I dare not; and if my *hand* were put on the *Bible*, I should take it back again. Yet so, that, as I will not acquit, I will not

• Rom. 2. 5. condemn him, but leave all to the *last day of the* \*  
*Revelation of the righteous judgment of God.*

The Lord Cobham  
taken in Wales. 38. This is most true that the *Lord Cobham* made his escape out of the *Tower*, wherein he was imprisoned; fled into *Wales*, here he lived four years, being at last discovered, and taken, by the *Lord Powis*. Yet so, that it cost some blows and blood to apprehend him, till a *Woman* at last with a *Stool* broke the *Lord Cobham's Leggs*, whereby being lame he was brought up to *London* in a *Horse-litter*.

His double Death. 39. At last he was drawn upon a hurdle to the *Gallows*, his *Death* as his *Crime* being double, hang'd and burn'd, for *Traitor* and *Heretick*. Hence some have deduced the Etymologie of *Tyburne*, from *Ty* and *burne*, the *necks* of offending persons being *ty'd* thereunto, whose leggs and lower parts were consumed in the flame.

Unjustly made the  
Buffoon in plays. 40. *Stage-Poets* have themselves been very bold with, and others very merry at, the Memory of *Sr John Oldcastle*, whom they have fancied a *boon Companion*, a *jovial Royster*, and yet a *Coward* to boot, contrary to the credit of all *Chronicles*, owning him a *Martial man* of merit. The best is, *Sr John Falstaffe*, hath relieved the Memory of *Sr John Oldcastle*, and of late is substituted *Buffoone* in his place, but it matters as little what *petulant Poets*, as what malicious *Papists* have written against him.

*The | Church-History | of | Britain; | From the Birth  
of | Jesus Christ, | Untill the Year | M. DC. XLVIII. |  
Endeavoured | By THOMAS FULLER | [a crown] |  
London, | Printed for John Williams at the signe of the  
Crown | in St. Paul's Church-yard, Anno 1655. [Book IV,  
pp. 167-168.]*

The "petulant poets" include Shakspeare and the author, or authors, of *Sir John Oldcastle*. It will be seen that while Fuller professes to reserve judgment in regard to Oldcastle's offences, being "intricated," he objects most forcibly to the stage travesty of that knight. That it was probably in recognition of the injustice done to the memory of the real man by the stage character that induced Shakspeare to change the name to Falstaff seems evident. But, unfortunately, the new name has excited as much criticism as the old. Still, Shakspeare merely accepted the tradition of his times in the matter, and cannot be held to have been aware of the historical data known to his critics. M.

J. QUARLES, 1655.

“The Rape of

L U C R E C E,

Committed by

TARQUIN the Sixt ;

A N D

*The remarkable judgments that befel him for it.*

BY

The incomparable Master of our *English Poetry*,

WILL: SHAKESPEARE Gent.

*Whereunto is annexed,*

*The Banishment of* T A R Q U I N :

*Or, the Reward of Lust.*

By J. QUARLES.

[woodcut, wreath round I·S W G ]

L O N D O N.

Printed by *J. G.* for *John Stafford* in George-yard  
neer Fleet-bridge, and *Will: Gilbertson* at  
the Bible in Giltspur-street, 1655.”

[In the Brit. Mus. Case Copy of this book, there is a Portrait of Shakspeare on the frontispiece.—F. J. F.]



*Anonymous, 1655.*

*Know-well.* Upon a rainy day, or when you have nought else to do, you may read Sir *Walter Raleigh*, Lord *Bacons* Natural History, the Holy Warre, and *Brouens* Vulgar Errors. You may find too some stories in the English *Euſebius*, and the Book of Martyrs, to hold diſcourſe with the Parſon on a Sunday dinner.

*Mrs. Love-wit.* Sometimes to your wife you may read a piece of *Shakſpeare*, *Suckling*, and *Ben. Johnſon* too, if you can underſtand him.

*Know.* You may read the *Scout*, and *Weekly Intelligence*, and talk politickly after it. And if you get ſome ſmattering in the Mathematicks, it would not be amiſſe, the Art of dyalling, or to ſet your clock by the quadrant, and Geography enough to meaſure your own land.

*The Hectors ; or, the False Challenge.* [A comedy.] Written in the year MDCLV. 1656. p. 50. (*Notes and Queries* : 5th S. Vol. I. 304.) C. M. I.

JOHN COTGRAVE, *and Anonymous*, 1655  
*and after.*

*Of Accident, (Chance) Contingencies, Events.*

\* \* \* \*

- [1] If all the yeare were playing Holy dayes,  
To sport would be as tedious, as to work;  
But when they feldome come, they wish'd for come,  
And nothing pleaseth, but rare Accidents.

*Shakespear's 1 p<sup>r</sup> Hen. 4th.<sup>1</sup>*

[p. 1]

- [2] *Of Adversity, Affliction.*

\* \* \* \*

The great man down,<sup>2</sup> his Favorite flyes, <sup>2</sup> you mark  
The poor advanc'd, makes friends of enemies;  
And hitherto doth love on fortune tend,  
And who not needs shall never want<sup>3</sup> a friend; <sup>3</sup> lack  
And who in want a hollow friend doth try,  
Directly seasons him his enemy.

*Hamlet.*

[p. 4]

*Of Advice, Counsell, &c.*

\* \* \* \*

- [3] Men counsaile, and speak comfort to that grieve  
Which they themselves not feel; but tasting it,  
Their counsaile turns to passion, which before  
Would give preceptiall medicine to rage,  
Fetter strong madnesse in a filken thread,  
Charm Ache with Air, and Agony with words.

---

<sup>1</sup> The names of plays printed in Italics have been added in MS. by annotators of Cotgrave's book.

'Tis each mans office to speak patience,  
To those that wring under the load of sorrow;  
But no mans virtue or sufficiency  
To be so morall, when he shall endure  
The like himfelfe.

*Shakespear's Much adoe ab' Nothing.*<sup>1</sup>

[*ff.* 5. 6]

- [4] If to do were as easie, as to know what is good to do,  
Chappels had been Churches, and poor mens Cottages  
Princes Palaces: It is a good Divine  
That follows his own instructions: I can easier  
*March-ant* Teach twenty what is good to be done, then be  
*of* One of the twenty to follow my own teaching.  
*Venice.* The brain may devise Laws for the blood,  
But a hot temper leaps over a cold decree.

[*f.* 6]

- [5] *Of Anger, Fury, Impatience, Rage, wrath.*

\* \* \* \*

He parted frowning from me, as if ruine  
leap'd from his eyes, so looks the chafed Lyon  
Upon the daring Huntsman that has gall'd him,  
Then makes him nothing.

*Shakespear's Henry 8th.*

[*f.* 11]

- [6] To climb steep hills,  
Requires slow pace at first, anger is like  
A full hot horse, who being allow'd his way  
Self-Mettal tyres him.

*Shakespear's Henry 8th.*

[*f.* 14]

<sup>1</sup> *Shakespear's Measure for Measure* crossed through.

*Of Authority.*

\* \* \* \*

[7] Thus can the Demi-God, Authority,  
 Measure Make us pay down for our offence by weight,  
 for Measure. The words of Heaven, on whom it will, it wills,  
 On whom it will not, fo, yet still 'tis just.

[p. 20]

The quotations continue in this fashion throughout 308 pages: they are taken from Massenger, Beaumont and Fletcher, Middleton, Daniel, Davenport, Jonson, Lord Brooke, Chapman, Shirley, Shakspeare, etc. The notes in handwriting by the sides of the passages are evidently by some seventeenth century playgoers and play-readers. The following is a list of the notices of the Shakspeare passages added by these unknown individuals:

- p. 20. [a second passage from] *Measure for Measure*.
- p. 27. *Shakespear's Henry fifth*.
- p. 29. *Shakespears Henry 5*.
- p. 29. *Shakespears 12<sup>th</sup> night*.
- p. 36. *Shakespear's much ado about nothing*.
- p. 39. *Shakespears Timon*.
- p. 40. *Shakespear's Julius Cæsar*.
- p. 40. *Shakespears Macbeth*.
- pp. 42-3. *Hamlet*.
- p. 44. *Shakespears winters tale*.
- p. 46. *Shakespears Puritan*.
- p. 49. *Shakespears Timon*.
- p. 49. Q. *Shakespears all's well that ends well*. [not Shakspeare]
- p. 53. *Shakespear's Henry eighth*.
- pp. 56, 7. *Shakespear's Hamlet*.
- p. 61. *Richard Second Shakespear's*.
- p. 61. *Shakespear's Othello*.
- p. 65. *Shakespear's Othello*. |o|
- p. 67. *Hamlet*.
- p. 68. *Shakespear's King Henry 8*. |o|
- p. 70. *Shakesp: H: 4: p<sup>t</sup> 1<sup>st</sup>:<sup>1</sup>*
- p. 74. *Shakespear's all's well that ends well*.
- p. 75. *Shakespear's Timon*.
- p. 76. *Shakespear's Merchant of Venice*.
- p. 78. *Hamlet*.

<sup>1</sup> 1 *Henry IV*.

- p. 79. *Measure for Measure*.  
 p. 80. *Shakespear's comedy of Errors*.  
 p. 81. *Shakespear's Much adoe about Nothing*. /o/  
 p. 82. Q. *Shakespear*. [Hamlet III. i]  
 pp. 82, 3. *Shakespear's Puritan*. /o/  
 p. 83. *Shakespears Othello*.  
 p. 83. *Shakespear's Merchant of Venice*.  
 pp. 83, 84. *Macbeth*.  
 p. 84. *Macbeth*.  
 p. 85. *Othello*.  
 p. 85. *Measure for Measure*.  
 p. 87. *Shakespear's Timon*.  
 p. 90. *Troilus and Cressida*.  
 pp. 90, 91. *Two Gentlemen of Verona*.  
 p. 91. *Shakespear's Henry 5th*.  
 p. 91. *Shakespear's Merchant of Venice*. /o/  
 p. 92. *Shakespear's much adoe abt nothing*. /o/  
 p. 93. *Shakespear's all is well that ends well*.  
 p. 98. *Romeo and Juliet*.<sup>1</sup>  
 p. 98. *Merchant of Venice* [twice]  
 pp. 102, 3. *Shakespear's Julius Cesar*.  
 p. 103. None of these Rogues and Cowards, but Ajax  
     Is a fool to him. [Lear II. ii, not noted by annotators.]  
 p. 106. *Shakespear's Pericles*. /o/  
 p. 111. *Shakespear's 2<sup>nd</sup> part of Henry 4<sup>th</sup>*. /o/  
 p. 113. *Shakespear's Merchant of Venice*.  
 p. 113. *Shakespear's Much adoe about Nothing*.  
 p. 113. *Shakespear's Timon*.  
 p. 118. *Shakespear's Timon*.  
 p. 118. *Hamlet*.  
 p. 118. *Shakespear's Troilus & Cressida*.  
 p. 125. *Shakespear's Puritan*. /o/  
 p. 133. *Shakespear's Cymbeline*. /o/  
 p. 134. *Shakespear's Julius Cesar*.  
 p. 136, 7. Q. *Shakesp. or Jons*:  
     *Shakespears Hamlet* [the passage is from Hamlet, IV. iv]  
 p. 137. *Troilus & Cressida*.  
 p. 139. *Shakespear's Othello*.  
 p. 140. *Winter's Tale*.  
 p. 142. *Shakespears Hamlet*.  
 p. 143. 2. *Gent. of Verona*.  
 p. 145. *Shakespear's Hamlet*.  
 pp. 148-9. *Shakespear's Timon*.

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<sup>1</sup> *Merchant of Venice* and *Troilus and Cressida* crossed through.

- p. 153. *Shakespear's Hamlet.*  
 p. 153. *Measure for Measure.*  
 p. 162. *Shakespear's as you like it.*  
 p. 164, 5. *Shakespears Pericles.*  
 p. 170. *Puritan.*  
 p. 171. *Merchant of Venice* [wrongly ascribed. The passage is from  
*Love's Labour's Lost*, I. i]  
 p. 173. *Shakespear's Macbeth.*  
 pp. 173, 4. *Shakespear's Measure for Measure.*  
 p. 185. *Shakespear's twelfth night.*  
 pp. 186, 7. *Shakespear's othello.*  
 p. 190. *Shakespear's Julius Cæsar.*  
 p. 190, 1. *Shakespear's Merchant of Venice.* |o|  
 p. 191. *Shakespears as you like it.* |o|  
 p. 192. *Shakespear's Troilus and Cressida.*  
 p. 192. *Shakespear's Hamlet.*  
 p. 193. *Measure for Measure.*  
 p. 193. *Shakespear's Measure for Measure.*  
 p. 193. *Shakespear's Merchant of Venice.*<sup>1</sup>  
 p. 199. *Macbeth.*  
 p. 199. *Hamlet.*  
 p. 200. *Merchant of Venice* [margin] *Shakespear's 12<sup>th</sup> night* [foot]  
 [The ascriptions are in two hands, that in the margin, which is  
 the later, correcting that at the foot of the passage, (from the  
*Merchant*, V. i)]  
 p. 201, 2. *Hamlet.*  
 p. 202. *Shakespears winter's tale.*  
 p. 205, 6. *Timon.*  
 p. 206. *Hamlet.*  
 p. 207. *Troilus & Cressida.*  
 p. 207. *Shakespear's Pericles.* |o|  
 p. 208. *Shakespears Cymbeline.*  
 p. 208, 9. *Shakespear's Troilus and Cressida.*  
 p. 210. *Timon.*  
 p. 213. *Hamlet.*  
 p. 214. *Shakespears Richard the Second.*  
 p. 215. *Shakespears Coriolanus.*  
 p. 216. 2. *Gent. Verona.*  
 pp. 218, 9. *Shakespear's Coriolanus* [three times]  
 p. 220. *Shakespear's Coriolanus.*  
 p. 222. *Shakespears much adoe about nothing.* |o|  
 p. 226. *Hamlet.*<sup>2</sup>

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<sup>1</sup> *Measure for Measure* crossed through.

<sup>2</sup> *Othello* crossed through.

- p. 227. *Shakespears Lear*.  
 p. 233. *Shakespear's all's well*.  
 p. 236. *Measure for Measure*.  
 p. 237. *Shakespears Timon*.  
 p. 238. *Shakespear's Iulius Cesar*.  
 p. 238. *Shakespear's Cesar*.  
 p. 238. *Hamlet*.  
 p. 240. *Shakespear's Lear*.  
 p. 240. *Winter's Tale*.  
 p. 241. *Shakespear's Henry 5<sup>th</sup>*.  
 pp. 241, 2. *Shakespear's Lear*.  
 pp. 255, 6. *Shakespear's Puritan*. /o/  
 p. 256. *Puritan*.  
 p. 259. *Antony & Cleopatra Shakespear's*.  
 p. 260. *Hamlet*.  
 p. 262. *Shakespears Hen: 4<sup>th</sup>*.  
 p. 265. *Pericles*.  
 p. 271. *Shakespears Cymbeline*.  
 p. 273. *Shakespear's Henry eighth*.  
 p. 273. *Shakespear's As you like it*.  
 p. 274. *Shakespear's Puritan*. /o/  
 p. 274. *Shakespear's Timon*.  
 pp. 274, 5. *Shakespears 1<sup>st</sup> pt. Hen: 4<sup>th</sup>*.  
 pp. 275, 6. *Shakespear's As you like it*. /o/  
 p. 278. *Shakespear's As you like it*. /o/  
 p. 280. *Iulius Cesar*.  
 p. 282. *Shakespear's Antony & Cleopatra*. /o/  
 p. 282. *Shakespear's Coriolanus*. /o/  
 p. 283. *Shakespear's 1<sup>st</sup> part Hen: 4<sup>th</sup>*. /o/ [twice]  
 pp. 283, 4. *Shakespear's Troilus & Cressida*. /o/  
 p. 286. *Much adoe about nothing*.  
 p. 287. *Shakespear's Antony & Cleopatra* [wrongly ascribed. The passage is from *Cymbeline*, IV. ii]  
 p. 291, 2. *Shakespear's Troilus & Cressida*. /o/

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The ascriptions in handwriting seem to be by two (or three) different persons, one (or two) later than the other. These notes are remarkably accurate and show a very extensive knowledge of the drama. Unfortunately it is impossible to determine the exact date of the notes, but the earlier seems to be of the latter half of the seventeenth century, and the others of the early part, perhaps, of the eighteenth. The British Museum copy is that of Oldys, but the notes are not by him. I have examined every reference given, and detect only those few errors noted above.

In some cases the writers have noted editions of which they knew. The following is a list of such notes:

- p. 15. Marmion's Antiquary 4° 1641.
- p. 30. Robert Daborn's Christian Turn'd Turk or the Tragical lives and Deaths of the Two famous Pirates Ward & Dan Silher a Tragedy 4°. 1612.
- p. 37. Webster's Devil's law case Or when Women go to Law the Devil's full of Business, 1623.
- p. 72. Markham and Sampson's Herod and Antipater 4° 1622.
- p. 127. Liugua a Com: in 4° printed 1622 (again p. 184)
- p. 145. Cupid's Whirligigg a Com: 4°: 1616:
- p. 151. Sam: Rowley Noble Spanish Souldier 4°. 1634.
- p. 186. Bloody Banquet 4° 1639.
- p. 245. Fatall Union 1640.
- p. 249. True Trojans or fuimus Troes 4, 1633, [again pp. 269, 282]
- p. 259. Lodowick Barrey's Ram Alley or Merry Tricks a Com: 4° 1611.
- p. 269. True Trojans or fuimus Troes.—a com: presented at Magdal. Coll: oxon 4° 1633.
- p. 302. Sir Giles Goosecap a Com: 4° 1636.

It will be seen in the Shakspeare notes above that the *Puritan* is described as Shakspeare's. The curious marks / o /, I am not able to explain. They may merely have signified that the reference had been verified.

In the volume itself no indication is given as to the source of the various passages. The book is arranged as a sort of anthology on various subjects, Accident, Barrenness, Calamity, etc. It is extremely badly printed, the text being full of errors, and the manuscript hands have in various places made corrections in the text. The book is entitled :

*The | English Treasury | of | Wit and Language | collected |  
Out of the most, and best | of our English | Drammatick  
Poems | . . . By | John Cotgrave Gent | . . . London,  
1655.*

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Our quotations are from Oldys' copy in the British Museum. M.



## SAMUEL HOLLAND, 1656.

The fire of Emulation burnt fiercely in every angle of this Paradise; the Brittish Bards (forsooth) were also engaged in quarrel for Superiority; and who think you, threw the Apple of Discord amongst them, but *Ben Jonson*, who had openly vaunted himself the first and best of English Poets; this Brave was resented by all with the highest indignation, for *Chaucer* (by most there) was esteemed the Father of English Poetic, whose only unhappiness it was, that he was made for the time he lived in, but the time not for him: *Chapman* was wondrously exasperated at *Bens* boldness, and scarce refrained to tell (his own *Tale of a Tub*) that his *Isabel* and *Mortimer* was now compleated by a Knighted Poet, whose soul remained in Flesh; hereupon *Spencer* (who was very busie in finishing his *Fairy Queen*) thrust himself amid the throng, and was received with a showt by *Chapman*, *Harrington*, *Owen*, *Constable*, *Daniel*, and *Drayton*, so that some thought the matter already decided; but behold *Shakespear* and *Fletcher* (bringing with them a strong party) appeared, as if they meant to water their Bayes with blood, rather then part with their proper Right, which indeed *Apollo* and the Muses (had with much justice) conferr'd upon them, so that now there is like to be a trouble in Triplex; *Skelton*, *Gower* and the Monk of *Bury* were at Daggers-drawing for *Chaucer*: *Spencer* waited upon by a numerous Troop of the best Book-men in the World: *Shakespear* and *Fletcher* surrounded with their Life-Guard viz. *Gosse*, *Massinger*, *Decker*, *Welster*, *Sucklin*, *Cartwright*, *Carew*, &c.

*Don Zara del Fogo. A Mock-Romance. London. 1656.*  
[8vo.] *Book II, chapter iv, pp. 101, 102.*

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The scene of this part of this strange romance is laid in Elysium, where the poets take sides with *Chaucer*, *Spenser*, *Shakespeare* and *Fletcher* against the arrogant self-assertion of *Ben Jonson*. C. M. I.

## SAMUEL HOLLAND, 1656.

They had no sooner finished their Ditty, but behold, Madam *Gylo* (apparelled in a loose vestment, her haire bound up in a carnation Cawl, which excellently became her) appeared (like another *Juliet* ready to receive her beloved *Romeo*) on the Battlements.

Don Zara Del Fogo : / A / *Mock-Romance*. / Written Originally in the *Brittish* / Tongue, and made *English* by a / person of much Honor, / *Basilios Musophilus*. / With a Marginall Comment / Expounding the hard things of / the History/. *Si foret in terris rideret Democritus.* / *London*, Printed by T. W. for Tho. Vere, / at the sign of the Angel without / Newgate. 1656. p. 58.

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A skit on Don Quixote by Samuel Holland. (Noted by Mr. Hill.-P.)

F. J. F.

## ABRAHAM COWLEY, 1656.

At my return lately into England, I met by great accident \* \* a *Book* entituled, *The Iron Age*, and published under *my name*, during the time of my absence \* \* \* I esteem myself less prejudiced by it, then by that which has been done to me, since almost in the same kinde, which is, the publication of some things of mine without my consent or knowledge, and those so mangled & imperfect, that I could neither with honor acknowledge, nor with honesty quite disavow them. \* \* \* From this which had hapned to my self, I began to reflect upon the fortune of almost all *Writers*, and especially *Poets*, whose *Works* (commonly printed after their deaths) we finde stuffed out, either with *counterfeit pieces*, like *false money* put in to fill up the *Bag*, though it adde nothing to the *sum*; or with such, which though of their own *Coyn*, they would have called in themselves, for the baseness of the *Allay*: whether this proceed from the indiscretion of their *Friends*, who think a vast *heap* of *Stones* or *Rubbish* a better *Monument*, then a little *Tomb* of *Marble*, or by the unworthy avarice of some *Stationers*, who are content to diminish the value of the *Author*, so they may encrease the price of the *Book*; and like *Vintners* with sophisticate mixtures, spoil the whole vessel of wine, to make it yield more *profit*. This has been the case with *Shakespear*, *Fletcher*, *Johnson*, and many others; part of whose *Poems* I should take the boldness to prune and lop away, if the care of replanting them in print did belong to me; neither would I make any scruple to cut off from some the unnecessary yong *Suckers*, and from others the old withered *Branches*; for a *great Wit* is no more tyed to live in a *Vast Volume*, then in a *Gigantic Body*; on the contrary, it is commonly more vigorous, the less space it animates.

*Poems.* 1656. [fol.] *Author's Preface, first leaf.*

C. M. I.

## ABRAHAM COWLEY, 1656.

The silver *Moon* with terrour paler grew,  
 And neighbring *Hermon* sweated slowly dew ;  
 Swift *Jordan* started, and straight backward fled,  
 Hiding among thick reeds his aged head ;

*Davidis, | a | Sacred Poem | of the | Troubles of David. | In  
 Four Books. | . . . London. | . . . 1656, p. 9.*

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[In connexion with the above passage, Mr. E. Yardley in *Notes and Queries*, 8th Series, vii, p. 304, says: "Settle accused Dryden of imitating Cowley, but he failed to notice that Cowley must have imitated Shakspeare:—

. . . swift Severn's flood ;  
 Who then, affrighted with their bloody looks,  
 Ran fearfully among the trembling reeds,  
 And hid his crisp head in the hollow bank.

1 *Henry IV*, I. iii." M.]

## T. GOFF, 1656.

In T. Goff's *Careless Shepherdess*, a Tragi-Comedy,<sup>1</sup> 1656, there is "An exact and perfect Catalogue of all *Playes* that are Printed." It gives to Shakspeare, by name, only—

As you like it.	Hen[r]y 8.
Comedy of errors.	Julius Caesar.
Coriolanus.	London Prodigall.
Cincbiline [ <i>so</i> ]	Leyre and his three daughters.
Edward 2.	Measure for Measure.
Edward 3. <sup>2</sup>	Mackbeth.
Edward 4.	Moor of Venice.
Henry the 4. both parts.	Richard the 3.
Henry 5.	Taming of a Shrew.
Henry 6 three parts.	Tempest.

But it mentions also, without any author's name,

Alls well that ends well.	Richard the 2.
Antonio and Cleopatra.	Rome[o] and Juliet.
Gentleman of verona. <sup>3</sup>	Titus and Andronicus.
Hamlet Prince of Denmark.	Troiles and Cressida.
Loves labor lost.	Two Gentlemen of Verona. <sup>3</sup>
Marchant of Venice.	Two Noble Kinsmen.
Midfommer nights dream.	Twelfth night.
Much adoe about nothing.	Timon of Athens.
Pericles Prin[c]e of Tire.	Winters Tale.

<sup>1</sup> The / Careles Shepherdess. / A Tragic Comedy. / \* \* \* / Written by T. G. M<sup>r</sup> of Arts / \* \* \* With an Alphebeticall Catalogue of all such Plays / that ever were Printed. / London printed for *Richard Rogers* and *William Leg*, / and are to be sould at *Pauls Chaîne* / nere Doctors commons, / 1656. / 8vo.

<sup>2</sup> So here's an assignment of this 'Pseudo-Shakspeare' play to our great dramatist, nearly a hundred years before Capel in 1760. But it is of little or no worth, as *Edward II.* is Marlowe's, and *Edward IV.* Heywood's.

<sup>3</sup> Are these not the same? F. J. F.

## ? EDWARD ARCHER, 1656.

An Exact and perfect CATALOGUE of all the PLAIES that were ever printed; together, with all the Authors names; and what are Comedies, Histories, Interludes, Masks, Pastorels, Tragedies: And all these Plaies you may either have at the Signe of the *Adam and Eve*, in Little Britain; or, at the *Ben Johnson's Head* in Thredneedle-street, over against the Exchange.

Arraignement of Paris	T	<i>Will. Shakespeare</i> . . . . .
As you like it	C	<i>Will. Shakespeare</i> . . . . .
All's well that ends well	I	<i>Will. Shakespeare</i> . . . . .
Antonio and Cleopatra	T	<i>Will. Shakespeare</i> . . . . .
Comedy of errors	C	<i>William Shakespear</i> . . . . .
Cymbelona	T	[no name]
Coriolanus	T	<i>William Shakespear</i> . . . . .
Chances [Beaumont & Fletcher.	C	<i>Will Shakespear</i> . . . . .
Fol. 1647.]		
Cromwells historie	H	<i>William Shakespere</i> . . . . .
Gentleman of Verona	C	<i>William Shakespeare</i> . . . . .
Hoffman [Hly. Chettle]	T	<i>William Shakespeare</i> . . . . .
Hamblet prince of den	T	\
Henry Fourth, both parts	H	
—— Fifth	H	> <i>Will. Shakespeare</i> . . . . .
—— Sixth 3 parts	H	
—— Eight	H	/
Hieronimo, both parts [Kyd's]	H	<i>Will. Shakespeare</i> . . . . .
Julius Cæsar	T	<i>Will. Shakespeare</i> . . . . .

John, K. of England, both parts <sup>1</sup>		<i>Will. Shakespeare.</i> . . . .
London prodigall	C	<i>Will. Shakespeare</i> . . . . .
Loves labor lost <sup>2</sup>	C	<i>Will. Shakespeare</i> . . . . .
Merry divell of Edmond [? T. Brewer]	C	<i>William Shakespeare</i> . . . .
Mucidorus	C	<i>Will. Shakespeare</i> . . . . .
Merchant of Venice	C	<i>William Shakespeare</i> . . . .
Merry wives of windfor	C	<i>William Shakespeare</i> . . . .
Midfommer nights dream	C	<i>William Shakespeare</i> . . . .
Much a doe about nothing	C	<i>Will. Shakespeare</i> . . . . .
Measure for Measure	C	<i>Will. Shakespeare</i> . . . . .
Magbeth	T	<i>Will. Shakespeer</i> . . . . .
Othello	T	<i>Will. Shakespeare</i> . . . . .
Puritan Widow	C	<i>Will. Shakespeare</i> . . . . .
Pyrocles prince of Tyre	C	<i>Will. Shakespeare</i> . . . . .
Roman actor [Massinger]		<i>William Shakespere</i> . . . . .
Romeo and Juliet	T	<i>William Shakespeare</i> . . . .
Richard 2d.	T	<i>Will. Shakespeare</i> . . . . .
——— Third	T	<i>Will. Shakespeare</i> . . . . .
Troilus and Cressida	T	[no name]
Twelfth-night	C	<i>William Shakespere</i> . . . . .
Tempest	C	<i>Will. Shakespeare</i> . . . . .
Timon of Athens	I	[no name]
Two noble kinsmen	C	<i>Will Shakespeare</i> . . . . .
Titus Andronicus	T	<i>Will. Shakespeare</i> . . . . .
Taming of a shrew <sup>3</sup>	C	<i>Will. Shakespeare</i> . . . . .

<sup>1</sup> The old *Troublesome Raigne* which Shakespeare re-wrote for his *King John*.

<sup>2</sup> Another "Loves labor lost | C |" is put to *Will. Sampson*.

<sup>3</sup> The foundation-play on which Shakspeare and the man he helpt, workt.

Trick to catch the old one	C	<i>Will. Shakespeare</i> . . . .
[Middleton]		
Winters Tale	C	<i>Wil. Shakespear</i> . . . .
Yorkshire Tragedie	T	<i>Will. Shakespeare</i> . . . .

*The* | Excellent Comedy, called | *The Old Law* : | or | *A new way to please you.* By Phil. Massinger. | Tho. Middleton. | William Rowley. | Acted before the King and Queene at Salisbury House, | and at severall other places, with great Applause. | Together with an exact and perfect Catalogue of all | the Playes, with the Authors Names, and what are | Comedies, Tragedies, Histories, Pastoralls, | Masks, Interludes, more exactly Printed | than ever before. | London, | Printed for Edward Archer, at the signe of the Adam and Eve, in Little Britaine. 1656. | [The last '6' of 1656 has been crosst thro with a pen; '5' put in its place, and 'August 6' written above.]

Neither Shakspeare's *King Lear* nor the older *Leir* is in this Catalogue. Among the other entries are,

Arden of Fevertham	I	<i>Rich. Bernard</i> . . . .
Edward Third	T	
* 2 Noble Kinfman [an earlier entry]	C	

The dots after Shakspeare's name mark that a line or more is left out between it and the next quotation.

—F. J. F.

In the list of 'Poems and Plays, Printed for Tho. Bennet,' at the end of Charles Burnaby's *Reform'd Wife*, 1700, are Cowley's Works, Waller's Poems, Suckling's Works, Hon. Rob. Howard's Five new Plays, T. Killigrew's Comedies and Tragedies; then 9 'Plays by Mr. Dryden,' and then, plays "By Others"—authors evidently not worth mentioning<sup>1</sup>—*Æsop a Comedy* . . . *Hamlet Prince of Denmark, Mackbeth.* . . . *Tempest, or the Inchanterd Island.*"—F. J. F.

<sup>1</sup> The other unnamed authors are Vanbrugh, Etherege, Shadwell, Aphra Behn, Brady and Porter.—P. A. L.



## SIR WM. DUGDALE, 1656.

Besides all this, here is Stratford, a fair Bridg of stone, over Avon, containing xiiii<sup>r</sup> arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built<sup>n</sup> in H. 7. time *Lel.* } h  
by the before specified *Hugh Clopton*, whereas before *Itin. f.* } i  
there was<sup>1</sup> only a timber Bridg and no Causey, so 107.  
that the passage became very perillous upon the overflowing of that River. One thing more, in reference to this antient Town is observable, that it gave birth and sepulture to our late famous Poet *Will. Shakespere*, whose Monument I have inserted in my discourse of the Church.

Antiquities / of / Warwickshire / Illustrated ; / From  
Records, Leiger-Books, Ma- / nuscripts, Charters,  
Evidences, / Tombes, and Armes : / Beautified / With  
Maps, Prospects and Portraitsures / By *William Dugdale.* /  
[Latin Motto.] London, / Printed by Thomas Warren,  
in the year of our Lord / God, M.DC.LVI, p. 523, col. 2.

J. O. Hill.-P. (revised).

ANON. 1656.

*To the Memory of*  
BEN : JOHNSON.

[Begins p. 129.] As when the vestall hearth went out, no fire  
Lesse holy than the flame that did expire

[Ibid.]

Though the Priest had translated for that time  
The Liturgy, and buried thee in rime ;  
So that in meeter we had heard it said  
Poetique dust is to Poetique laid :  
And though that dust being *Shakespeares* thou mightst have  
Not his room but the Poet for thy grave ;  
So that as thou didst Prince of numbers dye  
And live so now thou mightst in number lye ,  
Twere fraile solemnity.

[Ends p. 133]

Who without Latine helps, hadst been as rare  
As *Beaumont*, *Fletcher*, or as *Shakespeare* were :  
And like them from thy native stock couldst say  
Poets and Kings are not born every day.

*Parnassus Biceps, | or | Severall Choice Pieces | of | Poetry, |*  
*Composed by the best Wits | that were in both the | Universities |*  
*before their | Dissolution. |* With an *Epistle* in the behalfe of /  
those now doubly secluded and sequestred / *Members*, by  
One *who himselfe is none.* London : / *Printed for* George  
Eversden *at the Signe | of the Maidenheade in St. Pauls |*  
*Churcyard.* 1656./

The Epistle to the Ingenious Reader is signed Ab : Wright.

—PONSONBY A. LYONS.

“PARNASSUS BICEPS,” 1656.

*An Epitaph on some bottles of Sack and Claret laid in sand.*

Enter and see this tomb (Sirs) doe not fear  
 No spirits but of Sack will fright you here:  
 Weep ore this tomb, your waters here may have  
 Wine for their sweet companion in this grave.  
 A dozen *Shakespears* here inter'd doe lye;  
 Two dozen *Johnsons* full of Poetry.  
 Unhappy Grapes could not one pressing doe,  
 But now at last you must be buried too.

[p. 63]

*Against*

BEN JOHNSON

\*

\*

3.

*Jugge, Peg, Pierce, Fly,* and all  
 Your jests so nominall,  
 Are things so far below an able braine,  
 As they doe throw a staine  
 Through all the unlucky plot, and doe displease  
 As deep as *Pericles*:  
 Where yet there is not laid  
 Before a chamber-maid  
 Discourse so weak, as might have serv'd of old  
 For Schoolboys when they of love or valor told

[pp. 151. 5]

*Parnassus Biceps, / or / Severall Choice Pieces / of / Poetry, /  
 etc . . . London . . . 1656.*

[The date is amplified in ink to '15 Aprill.' These extracts should have been noticed by Mr. Ponsonby Lyons in giving the passages from the verses in memory of Ben Jonson in the 'Fresh Allusions,' now printed above, p. 63. The first quotation was afterwards printed in Wild's *Iter Boreale*—see after, p. 158, and the second is a reprint, with alterations, of Owen Feltham's lines in *Lusoria*, about 1630, see vol. i. p. 346. M.]

## PHILIP KYNDER, 1656.

The *Attick Archæologiji* (full of reading, paines and learning) hath moulded up a piece of Antiquity, extracted for the most part from the Poets, *Lycophron*, *Sophocles*, *Aristophanes*, *Euripides* and the Scholiasts, and obtrudes upon us these to be the general customes of the *Athenians*: As if one in future age should make all *England* in ages past to be a *Bartholomew-faire*, because *Ben. Johnson* hath writ it. Or that the condition of all our *English* women may be drawn out of *Shakespeeres* merry wives of *Windfor*; or the religion of the low-Countrimen from Mr. *Aminadab* in the *Alchymist*. Or from *Massingers* Mr. *Greedy*, a hungry Justice of Peace in *Nottingham-shire*: Or *Will-doe* the Parson of *Gotham* the Condition of all the County. These may be applyed to *Rofinus* and *Goodwins* Roman Antiquities.

*The | Surfeit. | To | A B C. | London, | Printed for Edw. Dod  
at the | Gun in Ivy-lane. | 1656. | pp. 57-58.*

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[“The author’s name is not given, but his initials (formerly supposed to be those of Philip King, a brother of Bishop Henry King, of Chichester) occur at the end of sections 1 and 5. There are two<sup>1</sup> copies in the Bodleian, and it was reprinted by Bliss in the Appendix to his ‘*Reliquiæ Hearnianæ*.’” —H. A. Evans, *Academy*, June, 1902.]

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<sup>1</sup> There are three copies in the Bodleian; the press-marks are:—Malone 497; 8<sup>o</sup>. C. 139 Linc.; Wood 739 (3). We are indebted to Dr. Hy. Bradley for collating the passage. M.

## HENRY BELASYSE, APRIL. 1657.

*Good witts in England.* Some thinke that this thicknes of the ayre muſt needs breed in them thick witts, but it is not ſoe, England being like Athens in that, of whome it is ſayd, *Athenis pingue coelum, ſed tenua ingenia*; *id eſt* a thick ayre but thin witts, for what nation can ſhew more refined witts then thoſe of our Ben, our Shakeſpeare, our Baumont, our Fletcher, our Dunn, our Randol, our Craſhew, our Cleveland, our Sidney, our Bacon, &c.

*An English Traveler's First Curiosity or The Knowledge of his owne Countrey by Henry Belasyse.*

---

[From the MSS. of Sir George O. Wombwell, Bart., at Newburgh Priory, printed in Historical MSS. Commiſſion's *Report on MSS. in Various Collections*, vol. ii, p. 193. We are indebted to Miſs E. Fox for the reference. M.]

## RICHARD LIGON, 1657.

Dinner being neere halfe done \* \* in comes an old fellow,  
 \* \* and plaide us for a Noveltie, The *Passame fares galiard*;  
 a tune in great esteeme, in Harry the fourths dayes; for when  
 Sir *John Falstaff* makes his Amours to Mistresse *Doll Tear-sheet*,  
*Sneake* and his Companie, the admired fiddlers of that age, playes  
 this tune, which put a thought into my head, that if time and  
 tune be the Composits of Musicke, what a long time this tune  
 had in sayling from *England* to this place.

*A true and exact History of the Island of Barbados. By  
 Richard Ligon Gent. 1657. p. 12.*

---

[The place where Ligon and his friends were thus entertained at dinner was St. Iago, one of the Cape Verd Isles. The *galliard* he heard was a favourite dance tune, the galliard being a dance, answering somewhat to the Minuet de la Cour of later times, stately and slow in its movements, suited to the stiff farthingales and wired ruffs of the reign of the Maiden Queen; it had its day between about 1565 and 1603, being essentially an Elizabethan, not a Jacobean dance. The special tune recognized by Ligon is not now easy to identify; Mr. Ebsworth suggests that it may have been the *Passan Pavon* galliard (from pavo, a peacock, the strutting or jetting motions of which were sometimes imitated. Had not the old tune-maker some sly satire in thus christening his tune?). This Galliard was well known before 1602. *Sares* seems to be a mistake for *fares*,—it was a common error to confuse the long s and the f,—fare=fayre=fair, a lady. The whole title then may read, “The Peacock Ladies Galliard,” just as we now might say “The Lancers’ Quadrilles”; and Ligon, who must have seen the Second Part of *Hen. IV.* performed, and thus incidentally informs us what tune was performed on the stage by “Sneak’s noise” (Act II. sc. iv.)—before the civil wars—was not careful to remember to what period the music really belonged. In his mind it was connected with Harry the Fourth. Two galliard tunes are given in *National English Airs*, by W. Chappell, 1840; see vol. ii., pp. 50, 194.

“Noise” was the technical term for a quartette band which would play dance tunes; hence Ligon’s “admired fiddlers.” Compare Thomas Decker’s description of “those terrible noises (with thrid bare cloakes) that live by red lattises and Ivy-bushes, having authoritie to thrust into any mans roome, onely speaking but this, ‘Will you have any musique?’” (*The Belman of London*, 1608, sign. C.) L. T. S.]

## PLUME MSS. (Maldon, Essex), 1657—1663.

[Ben Jonson's Epitaph.]

"Here lies Ben Johnson—who was once one."

This he made of himself. Shakspeare took the pen from him and made this:

"Here lies Benjamin—with short hair upon his chin—

Who, while he lived, was a flow thing,—and now he's dead is nothing."

(*MS. 25, leaf 77 from end marked A.*)

[BEN JONSON: SHAKSPERE AND HIS FATHER.]

Ben Johnson, at the Christning of Shakespeare his child, to which he was invited godfather, said to him—"Now you expect a great matter. But I will give it a Latin (latten) spoon, and you shall translate it."

He (Shakspeare) was a glover's son. Sir John Mennes saw once his old father in his shop—a merry-cheekt old man, that said, "Will was a good honest fellow, but he darent have crackt a jest with him att any time."

(*Ib. leaf 101.*)

[BEN JONSON ON SHAKSPERE'S WORK.]

One told Ben Johnson, Shakespeare never studied for anything he wrott. B. J. said, "The more to blame he." (Sh. also) said, "Cesar never punishes any but for a just cause," and another time makes a shipwreck in Bohemia. So Tom Goff brings in Eteocles and Polynius discoursing of our Richard 2d. [*? in Orestes. 1633.*]

(*Ib. leaf 71 from end B.*)

[The christening anecdote and Jonson's remarks about Shakspeare's work are old; the new and valuable allusion is the notice of John Shakspeare and his opinion of his gifted son. The MS. is, however, in error here: as Sir John Mennes was born only two years before John Shakspeare's death he could hardly have seen him in his shop; the anecdote was probably told by somebody else to Mennes and re-told by him to the writer of the MS. These extracts were sent by Dr. Andrew Clark to Dr. Furnivall in 1904.

For the first extract given, see above, pp. 3-4, *Anonymous*, 1650. Dr. Ingleby's reading of 'shoe' for 'sloe' is not borne out by this version, where the superior 'slow' is recorded. It will be seen that, while both records divide the verse between Jonson and Shakspeare, each has a somewhat different text. Certainly the Plume text is best.

The second anecdote has been given in its more elaborated form at p. 8 above, Sir N. L'Estrange, 1650-55, but this version is especially significant in that the story is reversed. Here it is Ben Jonson who is the godfather and makes the speech about the latten spoon; in the previous version Shakspeare was the godfather. As Ben was the classical scholar the form preserved in the Plume MSS. is certainly the more pointed.

The fourth anecdote is another version of Jonson's passage in his *Timber*, vol. i. p. 348. M.]



## MR. SMITH, 1658.

Mr. Smith, *to* Tom Pollard, *and* Mr. Mering.

\*

\*

\*

These are to let you understand and know,  
That love will creepe there where it cannot go.—

*Wit / Restor'd / In severall Select / Poems / not formerly  
publish't. / . . . London / . . . 1658.*

---

[We are indebted to Mr. G. Thorn Drury for this allusion. The reference is to *Two Gentlemen of Verona*, IV. ii. 20 :

you know that 'Loue  
Will creepe in seruice, where it cannot goe.' M.]

## SIR ASTON COKAIN, 1658.

To my worthy, and learned Friend Mr. *William Dugdale*, upon  
his *Warwickshire Illustrated*.

\*       \*       \*       \*       \*

Now *Stratford* upon *Avon*, we would choose  
Thy gentle and ingenuous *Shakespeare* Muse,  
(Were he among the living yet) to raise  
T' our Antiquaries merit some just praise :  
And sweet-tongu'd *Drayton* (that hath given renown  
Unto a poor (before) and obscure town,  
*Harfull*) were he not fal'n into his tombe,  
Would crown this work with an Encomium.  
Our *Warwick-shire* the Heart of *England* is,  
As you most evidently have prov'd by this;  
Having it with more spirit dignifi'd,  
Then all our *English* Counties are beside.

*Small Poems of Divers Sorts.* 1658. [sm. 8vo.] p. 111-112.

---

[Michael Drayton was born at Harshull or Hartshill, a rural hamlet near  
Atherstone in Warwickshire, in 1563. L. T. S.]

## SIR ASTON COKAIN, 1658.

To Mr. John Honnyman.

On hopefull youth, and let thy happy strain  
 Redeem the Glory of the Stage again :  
 Lessen the Loss of *Shakespeares* death by thy  
 Successful Pen, and fortunate phantasie.  
 He did not onely write but act; And so  
 Thou dost not onely act, but writest too :  
 Between you there no difference appears  
 But what may be made up with equal years.  
 This is my Suffrage, and I scorn my Pen  
 Should crown the heads of undeserving men.

*Small Poems of Divers Sorts.* 1658. [3m. 8vo.] *Epigrams,*  
*Book I, Epig. 10, p. 140-141.* C. M. I.

## SIR ASTON COKAIN, 1658.

To Mr. Clement Fisher of Wincott.

*Shakspeare* your *Wincot*-Ale hath much renownd,  
 That fo'xd a Beggar so (by chance was found  
 Sleeping) that there needed not many a word  
 To make him to believe he was a Lord :  
 But you affirm (and in it seem most eager)  
 'Twill make a Lord as drunk as any Beggar.  
 Bid *Norton* brew such Ale as *Shakspeare* fancies  
 Did put *Kit Sly* into such Lordly trances :  
 And let us meet there (for a fit of Gladness)  
 And drink our selves merry in sober sadness.

*Small Poems of Divers Sorts.* 1658. [sm. 8vo.] Book  
 II, Epig. 69, p. 224 [mispaged 124].

---

Cokain alludes, of course, to the *Induction* of *The Taming of the Shrew* : naturally so, if, as appears, the scene of that is Wincot, or Wilnecote. See Sly's third speech, *Induction* : sc. 2. C. M. I.

*Anonymous, 1658.*

There are a fort who think they lessen this *Author's* worth when they speak the relation he had to *Ben. Jonson*. We very thankfully embrace the Objection, and desire they would name any other Master that could better teach a man to write a good Play \* \* \* we have here prefixt *Ben Jonson's* own testimony to his Servant our *Author*; we grant it is (according to *Ben's* own nature and custome) magisterial enough; and who looks for other, since he said to *Shakepear*——*I shall draw envy on thy name* (by writing in his praise) and threw in his face——*small Latine and les's Greek*;

*Five New Plays, by Richard Brome. (To the Readers.) 1658 9. [See.]*

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[The Stationers, in this address *To the Readers*, call attention to Jonson's verses on Brome, which begin "To my old Faithful Servant, and (by his continu'd vertue) my loving Friend, the Author of this work, Mr. Rich. Brome." L. T. S.]

See our remarks, vol. i. p. 311. Perhaps, however, this writer takes Jonson to mean, as regards Shakespere,

"I am so ample to your book and fame, that I may make others envious of you, for the honour of my encomium, who am usually so sparing of praise: but I do not write with that object."

## GILBERT SWINHOE, 1658.

*Dæm*[osthenes]. I was inseparable in life,  
And will not be disjoyn'd in death.

Oh! oh!

*He stretches himself down by  
the Corps and with the  
same dagger kills himself.*

*All.* Oh! Loyal Servant!

*Dyes.*

This is a Spectacle of like Woe  
To that of *Juliet*, and her *Romeo*.

*Exeunt omnes.*

*The | Tragedy | of | The unhappy Fair | Irene. | By  
Gilbert Swinhoe, Esq ; | London : | Printed by J.  
Streater, for J. Place ; | at Furnifals Inn Gate, in  
Holborn, | M.DC.LVIII. | <sup>1</sup> p. 30.*

---

The last two lines of Shakspeare's *Romeo and Juliet* are :—

For neuer was a Storie of more wo

Then this of *Juliet* and her *Romeo*." First Folio. *Tragedies*, p. 79, col. 2.

F. J. F.

<sup>1</sup> The title-page (644, f. 63) is dated in MS. 8<sup>ber</sup> 29.

1658, W. LONDON.

Romances, Poems and Playes.

---

Poems.

Mr *Shaksper's* Poems

(sign. F)  
12°

---

Playes. (sign. F4)

Mr. *Shakspear's* Playes.

*folio.*

— King *Leare*, and his three Daughters, with the unfortunate life of *Edgar*. 4°

— The life and death of *Rich.* the 2°. 4°

. . . . .

The merry wines [so] of *Windsor*. 4°

*A | Catalogue | Of | The most vendible Books in England, |  
Orderly and Alphabetically Digested ; | Under the Heads of |  
Divinity, History, Physick, and Chy-|rurgery, Law, Arith-  
metick, Geometry, Astro-|logie, Dialling, Measuring Land and  
Timber, Gage-|ing, Navigation, Architecture, Horsemanship, |  
Faulconry, Merchandize, Limning, Military | Discipline,  
Heraldry, Fortification and | Fire-works, Husbandry, Garden-|  
ing, Romances, Poems, | Playes, &c. | With | Hebrew, Greek,  
and Latin Books, | for Schools and Scholars. | The like Work  
never yet performed by any. | Varietas Delectat. | London, |  
Printed in the Year 1658. |*

---

[The Dedication is signed 'W<sup>m</sup>. London'. The book is evidently an extension of Andrew Maunsell's Catalogue of 1595, of which unluckily only two Parts were publisht ; the third, of Plays, &c., never appeared.— F.]

ANON., 1658.

[In a Memorandum endorst on a letter among the Isham Correspondence (still in MS., and belonging to Sir Chas. Isham, Bart.), dated 31 May, 1658, is this entry]

remember as to  
Shakelpere                      Ushers Analls, &c.

WALTER RYE.

---

[Mr. Rye has been long engaged in abstracting and calendaring this Isham Correspondence. See under 1660, and 1677, below.—F.]

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\*ANON., 1659.

Oh that I were a worm to crawl on that face of thine, or a  
flee.—Hee'd bite me, sure.—'To flip about my neck.

*The London Chaunticles*, 1659.

J. O. III.-P.

---

Possibly imitated from Romeo's

'() that I were a gloue vpon that hand,  
'That I might touche that cheeke.'

*Rom. and Jul.* II. ii. 23-4, Qo. 2.

"The tragedy of Romeo and Juliet is mentioned in a list of 'some of the most ancient plays that were played at Blackfriars,' a manuscript written in 1660." III.-P. *Outlines*, p. 106.

Till the MS. is identified and produced, this statement must be received with caution.—F.



SAMUEL AUSTIN, 1658.

*"To his ingenious Friend, the Author,  
on his incomparable Poems.*

*Carmen Jocosum."*

*SH. W.C.C. Oxon.*

"To thee compar'd, our English Poets all stop,  
And vail their Bonnets, even *Shakespear's* <sup>1</sup> *Fulstop.* <sup>1</sup> "It should  
*Chaucer* the first of all wasn't worth a farthing, have been  
*Lidgate*, and *Huntingdon*, with *Gaffer Harding.* <sup>2</sup> *Fulstop*, if the  
Non-sense the *Faëry Queen*, and *Michael Drayton*, rhyme had  
Like *Babel's Balm*; or Rhymes of *Edward Paiton,* <sup>3</sup> permitted it."  
*Waller*, and *Turlingham*, and brave *George Sandys*,  
*Beaumont*, and *Fletcher*, *Donne*, *Jeremy Candish*,  
*Herbert*, and *Cleveland*, and all the train noble  
Are *Saints-bells* unto thee, and thou great *Bour-*  
*bell.*"

*Naps upon Parnassus*, 1658, B. v.

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"*Naps upon Parnassus*" is a small book of 43 leaves. It consists mainly of "Preliminary" leaves, which are joking poems upon Austin the imputed author, in the style of the Commendatory Poems in *Tom Coryat*; only they are not so good. I say "imputed" author, for it is most probable that the whole thing is a joke. As to *Turlingham* and *Jeremy Candish*,—most likely they were fellow-students of Austin, and it was part of the joke to class them with *Donne*, *Herbert*, &c. They were probably something like Dr. Grosart's friend, "*Mr Thomson*, of *Edinburgh*," whose opinion he so gravely quotes on disputed literary matters.—R. ROBERTS.

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<sup>2</sup> The *Chronicler*.

<sup>3</sup> ? Sir E. Peyton, author of 'The divine Catastrophe of the Kingly Family of the House of Stuarts.' 1652. See *Ath. Oxon.* 1692. ii. 87.

The rest of the title is "A Sleepy Muse nipt and pincht, though not awakened. Such Voluntary and Jovial Copies of Verses, as were lately receiv'd from some of the *Wits* of the Universities, in a Frolick, dedicated to *Gondibert's* Mistress by Captain Jones and others. Whereunto is added for Demonstration of the Author's prosaick Excellency's, his Epistle to one of the Universities, with the Answer, together with two Satyrical Characters of his *Own*, of a *Temporiser*, and an *Antiquary*, with Marginal Notes by a Friend to the Reader. Vide *Jones* his *Legend*, Drink Sack and Gunpowder, and so fall to 't. [A Greek Quotation.] London, Printed by express Order from the *Wits*, for N. Brook, at the Angel in *Cornhill*, 1658, 8vo." (Hazlitt's *Handbook*, p. 17.)

Antony Wood, *Ath. Oxon.* (folio, 1692, ii. 232), gives the following account of the book :—

"SAMUEL AUSTIN a *Cornish* man born, was entred a Commoner of *Wadham* Coll. under the tuition of *Gilb. Stokes* Chapl. of that house in 1652, aged 16 years, took one degree in Arts, compleated it by *Determination*, and then went to *Cambridge* for a time. But such was the vanity of this Person, that he being extremely conceited of his own worth, and overvaluing his poetical fancy, more than that of *Cleveland*, who was then accounted by the Bravadoes the *Hectoring Prince of Poets*, fell into the hands of the Satyrical wits of this University, who having easily got some of his prose and poetry, served him as the wits did *Tom. Coryat* in his time, and published them under these titles.

"*Naps upon Pernassus*. A sleepy muse nipt and pincht, though not awakened, &c. *Lond.* 1658. oct.

"*Characters*—Printed with the former. Both which were usher'd into the world by more than twenty Copies of verses (advantaging the sale of the book) by such that had the name of, or at least pretended to be, Poets. Among them were *Tho. Flatman*, *Tho. Sprat*, and *Sam. Woodford*, since noted and famed for their Poeticall works, *Silvanus Taylour* and *George Castle* of All[souls] Coll. the former better at Musick, the other at lying and buffooning, than Poetry. And among others, not now to be named, must not be forgotten, *Alexander Amidei* a Jew and Florentine born, then a Teacher of Hebrew and other Tongues in the University, afterwards a converted Christian and Reader of a Hebrew Lecture in *Sion* Coll. *Lond.*". . .

—F. J. F.

## 'LADY ALIMONY,' 1659.

[1] *Enter two Boyes. Act 2. Scen. 1.*1. *Boy.***R**oom, room for the Ladies of the New dres.2. *Boy.* Thou files them rightly *Tim*; for they have plaid the snakes, and put off their old flough: New Broom sweeps clean: Frosty age and youth suit not well together.[*sings B 3.*][2] *Act 3. Scen. 4.*

*Constable.* Come along with your horns, my Lads of metal. It was the Dukes pleasure before his departure; that we should be appointed the Sinks and Sentinels of the City, and that none should have ingress, egress or regress but by our especial authority and favour. But harm watch, harm catch: for my part since I crept into this office, I am woven into such a knot of good fellowship, as I can watch no more then a Dormouse: nay, I am verily perswaded if I hold Constable long, the Deputy [sig. G 2] of the Ward will return me one of the seven Sleepers. But let me advise you, my *Birds* of the *Capital*, that you walk not after my Example: be it your care to watch while I sleep. Many eyes are upon you; but my eyes grow heavy; my dayes Society bids me take a nap.

*Watch.* But one word, good Master, before you drop into your slumber: Report goes that there be Spirits that petroul familiarly in this Century; what shall we say to them, if they pass by?

*Constable.* Bid them stand.

*Watch.* But what if they either cannot or will not?

*Constable.* Let them then take themselves to their heels; and thank God you are so well rid of them.

[*sigs. G, back, and G 2.*]

---

[The play is reprinted in Dodsley, xiv. 333. The last sentence of the first passage is an imitation of the opening line of the well-known poem in the *Passionate Pilgrim* :

Crabbed age and youth cannot live together.

The second passage is an imitation of Dogberry and his mates, *Much Ado*, III. iii. M.]

HENRY FAIRFAX. Library Catalogue,  
*about 1660.*

Anglici.

Chaucers workes.	<i>Fol.</i>
Spensers fairy Queen.	<i>Fol.</i>
Johnsons 2 vol:	<i>Fol.</i>
Beumont & Fletcher.	<i>Fol.</i>
Shakſpeare.	<i>Fol.</i>

*Catalogue of the Library of Henry Fairfax (son of Thomas, Lord Fairfax) who died in 1665. Sloane MS. 1872, Brit. Mus., p. 81. [Noticed by Edward J. L. Scott, Athenæum, 5 March, 1898, p. 32, col. 2. M.]*

*Anonymous, 1660.*

I muft to *Rumford* ride (ud's nigs)  
 I've rid my felf quite off my legs.  
*Jack Falstaffe* vildly did abate,  
 But never furely, at the rate  
 That I have done, fince a<sup>c</sup>tion laft  
 I'me no mans length of life i' th' waite.  
 My leg is not fo big by th' half,  
 Im'e but ill *Effex't* in the Calf.

From a Poem entitled "Friend," beginning

"For guilded Pill and Pill was not," dated *March 27. 1660.*  
 printed in "Choyce / Poems, / being / Songs, Sonnets,  
 Satyrs and Elegies. / By the Wits of both / Universities. /  
*London, / Printed for Henry Brome at the Gun in Ivy-*  
*lane. / 1661, / 8vo, p. 8."*

—PONSONBY A. LYONS.

In 2 *Notes & Queries*, viii. 285, Oct. 8, 1859, Ithuriel writes:—

Amongst a collection of poems, sixteenth and seventeenth century,  
 formerly in the possession of Dr. Bliss, and noted by him as collected  
 by Clement Paman, we find one called "A Poetical Revenge," which  
 alludes to the plays of Shakspeare:—

"But ere I farre did goe  
 I flunge y<sup>e</sup> darts of wounding poetrie  
 These two or three sharpe curses backe. May he  
 Be by his father in his study tooke,  
 At Shakspeare's Playes instead of the L<sup>d</sup> Cooke."—F. J. F

## LADY DOLLY LONG, 1660.

Dame Quickly would faine turne mercury to coñumeate  
 Scotch affaires but for Sir Cautelus in the Chimney corner . . .

A Valentine from Lady Dolly Long to (?) Justinian Isham, Esq.,  
 in the Isham Correspondence (still in MS.). See p. 77, above.

WALTER RYE.

*Anonymous, 1660.*

I now concieve the scope of their designe,  
Which is with one consent to bring, and burn  
Contributory Incence on his Urn,  
Where each mans Love and Fancy shall be try'd,  
As when great *Johnson*, or brave *Shakeſpear* dy'd.

*Elegies Sacred to the Memory of the Author: By several of his  
Friends. Collected and Published by D[aniel] P[osthumus]  
L[ovelace]. 1660, p. 9. (Printed at the end of "Lucasta,  
Posthume Poems of Richard Lovelace." 1659.) C. M. I.*

RICHARD FLECKNOE, 1660. *Circa.*

In this time were Poets and Actors in their greatest flourish, *Johnson*, *Shakespear*, with *Beaumont* and *Fletcher*, their Poets, and *Field* and *Burbidge* their Actors.

For Playes, *Shakespear* was one of the first, who inverted the Dramatick Stile, from dull History to quick Comedy, upon whom *Johnson* refin'd; as *Beaumont* and *Fletcher* first writ in the Heroick way, upon whom *Suckling* and others endeavoured to refine agen; one saying wittily of his *Aglaura*, that 'twas full of fine flowers, but they seem'd rather stuck, then growing there; as another of *Shakespear's* writings, that 'twas a fine Garden, but it wanted weeding.

\* \* \* \* \*

To compare our English Dramatick Poets together (without taxing them) *Shakespear* excelled in a natural Vein, *Fletcher* in Wit, and *Johnson* in Gravity and ponderousness of Style; whose onely fault was, he was too elaborate; and had he mixt less erudition with his Playes, they had been more pleasant and delightful then they are. Comparing him with *Shakespear*, you shall see the difference betwixt Nature and Art; and with *Fletcher*, the difference between Wit and Judgement: Wit being an exuberant thing, like *Nilus*, never more commendable then when it overflowes; but Judgement a stayed and reposed thing, alwayes containing it self within its bounds and limits.

*A Short Discourse of the English Stage, by Richard Flecknoe.*  
*Printed at the end of Love's Kingdom, a Pastoral Trage-*  
*Comedy. 1664. Sign. G 5, 6. [Sm. 8vo.] C. M. I.*



## SIR RICHARD BAKER, 1660.

*Of Men of Note in his Time [Charles I].*

Poetry was never more Resplendent, nor never more Graced ; wherein *Johnson, Silvester, Shakspeare, Beaumont, Fletcher, Shirley, Broom, Massinger, Cartwright, Randolph, Cleaveland, Quarles, Carew, Davenant*, and *Sucklin*, not only far excelled their own Countrymen, but the whole World besides.

*Sir Richard Baker's Chronicle of England. "Whereunto is now added in this Third Edition the reign of King Charles I." 1660. Bodleian Lib., Douce B. 146. Paris, Bibl. Nationale, Réserve N<sup>o</sup> 36 A. London, Sion College. P. 503; but should be p. 603, the printer after the true page 504 having counted 405 by mistake and continued.*

[The above passage was quite altered in subsequent editions of the chronicle, and many of the names of poets were struck out, among which was Shakspeare's.

The first edition of Baker's Chronicle (for an extract from which see vol. i. p. 487) was published in 1643, the second in 1653 with additions by Phillips. It is singular that this third edition of 1660, in which the above passage first occurs, should be rare. After a somewhat extensive search in the libraries of Cambridge, Oxford, London, Dublin, Paris and elsewhere, the copies quoted are the only three that have been found. My thanks are due to my friend Prof. Paul Meyer for his kind assistance herein and collation of the passage. I. T. S.]

# THOMAS JORDAN, 1660—1664.

*We have been so perplext with Gun and Drum,  
Look to your Hats and Clokes, the Red-coats come,  
D'amboys is routed, Hotspur quits the field,  
Falstaff's out-filch'd, all in Confusion yield,  
Even Auditor and Actor, what before  
Did make the Red Bull laugh, now makes him roar.*

*(A Prologue to the King, August 16, 1660.  
Poems, p. 15, reprint, p. 18.)*

A Prologue to introduce the first Woman that came to Act on the Stage in the Tragedy, call'd *The Moor of Venice*.

I come, unknown to any of the rest  
To tell you news, I saw the Lady drest;  
The Woman playes to day, mistake me not.

\* \* \* \* \*

In this reforming age  
We have intents to civilize the Stage.  
Our women are defective, and so siz'd  
You'd think they were some of the Guard disguiz'd;  
For (to speak truth) men act, that are between  
Forty and fifty, Wenches of fifteen;  
With bone so large, and nerve so incomplyant,  
When you call *Desdemona*, enter Giant.

*(Poems, p. 22 : reprint, p. 24.)*

Then quoth the Duke, you must perform my command  
 Take shipping strait,  
 And bear this Brat into a forreign Land;  
 Leave it in any wilderネス you can finde,  
 And let it there be nourished  
 Onely by the rain and winde.

(*The jealous Duke, and the injur'd Dutchess: a story.*  
*Songs, p. 48, reprint, p. 124.*)

*A Royal Arbor of Loyal Poesie, consisting of Poems and  
 Songs, n. d. 1664. [4to.] (Bodleian Lib. Malone  
 451.) Reprint edited by J. P. Collier, in Illustrations  
 of Old English Literature, 1866, Vol. III.*

The ballad from which the third extract is taken is founded on the plot of the *Winter's Tale*; two other ballads of Thomas Jordan, both in the *Royal Arbor*, are also founded on stories used by Shakespeare: viz., *The Forfeiture: a Romance*, and *The Revolution: a Love-story*; the former like *The Merchant of Venice*, the latter like *Much Ado about Nothing*.

[Two copies of this rare book are in the Malone collection, one of which (No. 432) bears the title "A Rosary of Rarities planted in a Garden of Poetry." Both are without date, but a MS. note on No. 451 says: "Mr. Heber's copy bears date 1664." Some of the contents are variously dated from 1660 to 1662. L. T. S.]

To explain line 2 of the first passage, Mr. Ponsonby Lyons sent Dr. Furnivall the following interesting bit: "Thus were these Compositions [the Drolls] liked and approved by all, and they were the fittest for the Actors to Represent, there being little Cost in Cloaths, which often were in great danger to be seized by the then Souldiers; who, as the Poet sayes, *Enter the Red Coat, Exit Hat and Cloak*, was very true, not only in the Audience, but the Actors too, were commonly, not only strip'd, but many times imprisoned, till they paid such Ransom as the Souldiers would impose upon them; so that it was hazardous to Act any thing that required any good Cloaths, instead of which painted Cloath many times served the turn to represent Rich Habits."—FRANCIS KIRKMAN, *The Wits*, 1673, 4to, Preface. Sign. A 3. M.

## SAMUEL PEPYS, 1660—1669.

1660.

October 11.—Here, in the Park, we met with Mr. Salisbury, who took Mr. Creed and me to the Cockpitt to see “The Moore of Venice,” which was well done. Burt acted the Moore; by the same token, a very pretty lady that sat by me, called out, to see Desdemona smothered. (Vol. I. p. 198.)

December 5.—After dinner I went to the New Theatre and there I saw “The Merry Wives of Windsor” acted, the humours of the country gentleman and the French doctor very well done, but the rest but very poorly, and Sir J. Falstaffe as bad as any. (p. 226.)

December 31.—In Paul’s Church-yard I bought the play of “Henry the Fourth,” and so went to the new Theatre and saw it acted; but my expectation being too great, it did not please me, as otherwise I believe it would; and my having a book, I believe did spoil it a little. (p. 234.)

1661.

June 4.—From thence [my Lord Crew’s] to the Theatre and saw “Harry the 4th,” a good play. (p. 311.)

August 24.—To the Opera, and there saw “Hamlet, Prince of Denmarke,” done with scenes very well, but above all, Betterton did the Prince’s parts beyond imagination. (p. 342.)

September 11.—Walking through Lincoln’s Inn Fields observed at the Opera a new play “Twelfth Night,” was acted there, and the King there; so I, against my own mind and

resolution, could not forbear to go in, which did make the play seem a burthen to me, and I took no pleasure at all in it. (p. 352.)

September 25.—To the Theatre, and saw "The Merry Wives of Windfor," ill done. (p. 358.)

November 28.—After an hour or two's talk in divinity with my Lady, Captain Ferrers and Mr. Moore and I to the Theatre, and there saw "Hamlet" very well done. (p. 382.)

#### 1661-2.

March 1.—To the Opera, and there saw "Romeo and Juliet," the first time it was ever acted, but it is a play of itself the worst that ever I heard in my life, and the worst acted that ever I saw these people do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less. (p. 419.)

#### 1662.

September 29.—To the King's Theatre, where we saw "Midsummer's Night's Dream," which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. (Vol. II. p. 51.)

#### 1662-3.

January 6.—After dinner to the Duke's House, and there saw "Twelfth-Night" acted well, though it be but a silly play, and not related at all to the name or day. (p. 121.)

#### 1663.

May 28.—By water to the Royall Theatre; but that was so full they told us we could have no room. And so to the Duke's house; and there saw "Hamlett" done, giving us fresh reason never to think enough of Betterton. (p. 224.)

December 10.—To St. Paul's Church Yard, to my bookseller s,  
\* \* I could not tell whether to lay out my money for books of pleasure, as plays, which my nature was most earnest

in ; but at last, after seeing Chaucer, Dugdale's History of Pauls, Stow's London, Gefner, History of Trent, besides Shakespeare, Jonson, and Beaumont's plays, I at last chose Dr. Fuller's Worthys, the Cabbala or Collections of Letters of State, and a little book, Delices de Hollande, with another little book or two, all of good use or serious pleasure ; and Hudibras, both parts, the book now in greatest fashion for drollery, though I cannot, I confess, see enough where the wit lies. (p. 377.)

December 22.—After dinner abroad with my wife by coach to Westminster, and I perceive the King and Duke and all the Court was going to the Duke's playhouse to see "Henry VIII" acted, which is said to be an admirable play. \* \* I did not go. (p. 388.)

December 26.—By and by comes in Captain Ferrers to see us, and, among other talke, tells us of the goodness of the new play of "Henry VIII", which makes me think it long till my time is out. (p. 390.)

1663-4.

January 1.—Went to the Duke's house, the first play I have been at these six months, according to my last vowe, and here saw the so much cried-up play of "Henry the Eighth ;" which, though I went with resolution to like it, is so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done. (p. 394.)

1664.

July 7.—Home, calling by the way for my new bookes, viz Sir H. Spillman's "Whole Glossary," "Scapula's Lexicon," and Shakespeare's plays. (Vol III. p. 5.)

November 5.—To the Duke's house to a play, "Macbeth," a pretty good play, but admirably acted. (p. 69.)

1666.

August 20.—To Deptford by water, reading "Othello, Moore of Venice," which I ever heretofore esteemed a mighty good play, but having to lately read "The Adventures of Five Houres," it seems a mean thing. (Vol. IV. p. 56.)

August 29.—To St. James's, and there Sir W. Coventry took Sir W. Pen and me apart, and read to us his answer to the Generall's letter to the King, that he read last night; \* \* \* And then, speaking of the supplies which have been made to this fleete, more than ever in all kinds to any, even that wherein the Duke of York himself was, "Well," says he, "if this will not do, I will say, as Sir J. Falstaffe did to the Prince, 'Tell your father, that if he do not like this let him kill the next Piercy himself.' " (p. 64.)

December 28.—To the Duke's house, and there saw "Macbeth" most excellently acted, and a most excellent play for variety. I had sent for my wife to meet me there, who did come, and after the play was done, I out so soon to meet her at the other door that I left my cloake in the play-house, and while I returned to get it, she was gone out and missed me. I not sorry for it much did go to White Hall, and got my Lord Bellasis to get me into the playhouse; and there, after all staying above an hour for the players, the King and all waiting, which was absurd, saw "Henry the Fifth" well done by the Duke's people, and in most excellent habits, all new vests, being put on but this night. But I sat so high and far off, that I missed most of the words, and sat with a wind coming into my back and neck, which did much trouble me. The play continued till twelve at night; and then up, and a most horrid cold night it was, and frosty, and moonshine. (p. 195.)

1666-7.

January 7.—To the Duke's house, and saw "Macbeth," which though I saw it lately, yet appears a most excellent play

in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here, and fuitable. (p. 202.)

1667.

April 9.—To the King's house, and there saw "The Tameing of a Shrew," which hath some very good pieces in it, but generally is but a mean play; and the best part "Sawny", done by Lacy; and hath not half its life, by reason of the words, I suppose, not being understood, at least by me. (p. 298.)

April 19.—To the play-house, where we saw "Macbeth", which, though I have seen it often, yet is it one of the best plays for a stage, and variety of dancing and musique, that ever I saw. (p. 306.)

August 15.—Sir W. Pen and I to the Duke's house, where a new play. The King and Court there: the house full, and an act begun. And so went to the King's, and there saw "The Merry Wives of Windsor:" which did not please me at all, in no part of it. (p. 468.)

October 16.—To the Duke of York's house; \* \* and I was vexed to see Young who is but a bad actor at best act Macbeth in the room of Betterton, who, poor man! is sick: but Lord! what a prejudice it wrought in me against the whole play, and every body else agreed in disliking this fellow. Thence home, and there find my wife gone home; because of this fellow's acting of the part, she went out of the house again. (Vol. V. p. 57.)

November 1.—My wife and I to the King's playhouse, and there saw a silly play and an old one, "The Taming of a Shrew." (p. 83.)

November 2.—To the King's playhouse, and there saw "Henry the Fourth;" and, contrary to expectation, was pleased in nothing more than in Cartwright's speaking of Falstaffe's speech about "What is Honour?" (p. 83.)



November 6.—With my wife to a play, and the girl—"Macbeth," which we still like mightily, though mighty short of the content we used to have when Betterton acted, who is still sick. (p. 86.)

November 7.—At noon resolved with Sir W. Pen to go to see "The Tempest," an old play of Shakespeare's, acted, I hear, the first day. \* \* The house mighty full; the King and Court there: and the most innocent play that ever I saw; and a curious piece of musick in an echo of half sentences, the echo repeating the former half, while the man goes on to the latter; which is mighty pretty. The play has no great wit, but yet good, above ordinary plays. (p. 86.)

November 13.—To the Duke of York's house, and there saw the Tempest again, which is very pleasant, and full of so good variety that I cannot be more pleased almost in a comedy, only the seamen's part a little too tedious. (p. 90.)

December 12.—After dinner all alone to the Duke of York's house, and saw "The Tempest," which as often as I have seen it, I do like very well, and the house very full. (p. 122.)

1667-8.

January 6.—Away to the Duke of York's house, in the pit, and so left my wife; \* \* \* Thence, after the play, stayed till Harris was undressed, there being acted "The Tempest," and so he withal, all by coach, home. (p. 150.)

February 3. To the Duke of York's house, to the play "The Tempest," which we have often seen, but yet I was pleased again, and shall be again to see it, it is so full of variety, and particularly this day I took pleasure to learn the tune of the seaman's dance. (p. 176.)

1668.

August 12.—After dinner, I, and wife, and Mercer, and Deb., to the Duke of York's house, and saw "Macbeth," to our great content, and then home. (p. 333.)

August 31.—To the Duke of York's playhouse, and saw "Hamlet," which we have not seen this year before, or more, and mightily pleased with it, but above all with Betterton, the best part, I believe, that ever man acted. (p. 347.)

September 18.—To the King's house, and saw a piece of "Henry the Fourth." (p. 358.)

December 21.—Went into Holborne, and there saw the woman that is to be seen with a beard. \* \* \* Thence to the Duke's playhouse, and saw "Macbeth." (p. 425.)

1668-9.

December 30.—After dinner, my wife and I to the Duke's play-house, and there did see "King Harry the Eighth"; and was mightily pleased, better than I ever expected, with the history and shows of it. (p. 430.)

January 15.—With my wife at my cozen Turner's, where I staid, and sat a while, and carried The. and my wife to the Duke of York's house, to "Macbeth." (p. 440.)

January 20.—To the Duke of York's house, and saw "Twelfth Night," as it is now revived; but, I think, one of the weakest plays that ever I saw on the stage. (p. 445.)

January 21.—Home, where I find Madam Turner, Dyke, and The.; and had a good dinner for them, & merry; and so carried them to the Duke of York's house, \* \* and there saw "The Tempest"; but it is but ill done by Gosnell, in lieu of Moll Davis. (p. 446.)

February 6.—To the King's playhouse, and there in an upper box \* \* \* did see "The Moor of Venice:" but ill acted in most parts; Mohun which did a little surprize me not acting Iago's part by much so well as Clun used to do: nor another Hart's, which was Cassio's; nor, indeed, Burt doing the Moor's so well as I once thought he did. (p. 459.)

*Diary and Correspondence of Samuel Pepys, Esq., F.R.S.  
Deciphered from his MS. by Rev. Mynors Bright. 1875  
—1877.*

The following tabular summary of the above extracts may be useful : it has been made with the help of Mr. H. B. Wheatley's Index to Rev. M. Bright's edition of *Pepys*. I am indebted to the same gentleman for one or two notes on the plays here recorded.

<i>Play seen by Pepys.</i>	<i>Where Acted.</i>	<i>Date.</i>
Hamlet.	The Opera.	1661, Aug. 24.
"	The Theatre.	1661, Nov. 28.
"	The Duke's House.	{ 1663, May 28 : 1668, Aug. 31.
Henry IV.	The Theatre.	1660, Dec. 31 : 1661, Jan. 4.
"	The King's House.	1668, Sept. 18.
Henry V.	Acted by the Duke's people at Court.	1666, Dec. 28.
Henry VIII.	Duke's Playhouse.	{ 1663, Dec. 22, 26 : Jan. 1 ; 1668, Dec. 30.
		{ 1664, Nov. 5 : 1666, Dec. 28 : 1667, Jan. 7 ; April 19 ; Oct. 16 ; Nov. 6 ; 1668, Aug. 12 ; Dec. 21 ; Jan. 15.
Macbeth.	The Duke of York's house.	{ 1660, Dec. 5.
Merry Wives of W.	Lincoln's Inn Fields playhouse.	{ 1661, Sept. 25.
"	The Theatre.	{ 1667, Aug. 15.
"	The King's house.	{ 1662, Sept. 29.
Midsr. Night's D.	Kings Theatre.	{ 1660, Oct. 11.
Othello.	Cockpit.	{ 1668-9, Feb. 6.
"	King's house.	{ 1662, Mar. 1.
Romeo and Juliet.	The Opera.	{ 1667, Nov. 7, 13 ; Dec. 12 ; 1668, Jan. 6 ; Feb. 3 ; 1669, Jan. 21.
Tempest.	The Duke of York's house.	{ 1661, Sept. 11.
Twelfth Night.	The Opera.	{ 1663, Jan. 6 : 1669, Jan. 20.
"	The Duke's house.	{ 1667, April 9 ; Nov. 1.
Taming of a Shrew.	The King's house.	
(? the Shrew.)		

Besides these, the eager play-goer thrice mentions Shakespere's plays in the form of books.

"The Opera" was a name which the house in Lincoln's Inn Fields, where Davenant's company acted from 1662 to 1671, gained from the nature of the new pieces produced there. Davenant was introducing operatic entertainments into England, and when Pepys speaks of "the opera" in September, 1661, he must refer to an earlier building there, as Downes, who was Davenant's book-keeper and prompter, informs us that the new Theatre in Lincoln's Inn Fields was opened in 1662 (*Roscus Anglicanus*, 1708, reprint, 1789, "To the Reader"). Downes nowhere calls this house by the

name of Opera, but he mentions that several plays were turned into operas, of which the *Tempest* was one; to his account of the altered *Macbeth*, "being in the nature of an opera," he adds a "*Note*, that it was acted in Lincoln's Inn Fields" (p. 43). Pepys saw *Macbeth* at the Duke of York's House, and five editions, from 1673 to 1710, give it as "acted at the Duke's Theatre" (see after, p. 194). Here also Pepys saw Davenant's *Henry VIII*. Davenant's company, then, seem to have continued acting in two houses, as Downes says they did from 1660 to 1663.

Of *Twelfth Night* Downes remarks that "It was got up on purpose to be acted on *Twelfth Night*" (p. 32), which explains Pepys' grumble on 6 Jan. 1662-3.

It must not be thought that all the plays thus seen by Pepys were Shakespere pure and simple. Of the above, *Macbeth* and the *Tempest* were probably those altered by Davenant (but see after, p. 194); the latter came out in 1667, as shown by its Epilogue (see after, p. 140), and Pepys says he saw it "the first day." *Henry VIII*. has been thought to be Davenant's; Pepys notes on 10 Dec. 1663: "a rare play \* \* of Sir W. Davenant's, the story of Henry the Eighth with all his wives," and as above, on 26 Dec., calls it a "new play." Putting together, however, what Pepys says of it with Downes' record, and Des Maizeaux' note in 1682 (see after, p. 292), it is likely that it was Shakespere's play, put upon the stage in so entirely new a manner as regards dresses and scenery, &c., that it was known as "Davenant's *Henry VIII*," just as we now talk of "Irving's *Hamlet*." Downes says, "King *Henry* the 8<sup>th</sup>. This Play, by order of *Sir William Davenant*, was all new cloathed in proper habits: The King's was new, and all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tipstaves, new scenes: The Part of the King was so right and justly done by Mr. *Betterton*, he being instructed in it by Sir William, who had it from old Mr. *Lowen*, that had his instructions from Mr. *Shakespear* himself, that I dare and will aver, none can, or ever will come near him." (p. 34.) As regards *The Taming of a Shrew*, Lord Braybrooke and Dr. Ingleby consider that this was the older play (before Shakespere); Sir H. Herbert shows (see vol. i. p. 322) that Shakespere's play had been revived in 1663, and Pepys (Nov. 1, 1667) calls the one he saw "an old one": but (on April 9, 1667) he mentions "the best part 'Sawny,' done by Lacy"; the conjunction of these names leads to the conclusion that Lacy's play called *Sawney the Scot*, an adaptation of Shakespere's *Taming of the Shrew*, though only published in 1698, was acted many years earlier under the original title, and that this was the play that Pepys saw.

Strictly speaking, therefore, the entries referring to some of these plays do not belong to this work, but as tending to show the extent to which Shakespere's power was acknowledged even by a degenerate taste, they are included with the rest. L. T. S.]

THOMAS KILLIGREW, THE ELDER,  
1660-1683 ?

Act the Second. Brutus in his Orchard.

*Bru.* it must be by his death (the rest of y<sup>e</sup> Speech tho beautifully poetical) shoud be left out as a way of reasoning that will Iustefie my killing any man since there is no body so Inconfiderall as some how or other has it not in his power to hurt his fellow) (& in the place of it I woud haue Brutus conclud in this manner.

if this Be wrong ye Immortal Gods who read the hearts of men Iudge not the Action, but the Intent Brutus might laugh, whilst his sad country groaned if Brutus was a Villain, yett I am strongly tempted by the repeated sharp complaints of Rome, Brutus thou sleepest a-wake and see thy selfe speak strike redress I will. but first I'll proue this hauty man and try if he'll be mov'd by reason, if not O Rome I make thee promise &c.

here I would haue a Scene betwixt Cesar & Brutus upon the Ill Succes of which Brutus shoud take his resolutions.

Enter Brutus to Cesar and Calphu[r]nia.

*Cesar.* Brutus thourt wellcome wrought on by Calphurnia's fears I think this day I will not mett the Senat dark dreams haue frighten'd her and she perswaded me, (Cal : say out thy dream

now Brutus tell me how shoud Cesar Act.

*Brut.* A Roman Senator his Countrys friend is by the gods protected her dream portends no Ill but to the foe of Rome.

*Cesar.* Brutus thy words are dark as was Calp. : dream Lay by the Augur and asume y<sup>e</sup> man.

*Brutus.* first tell me are we Romans both or must I kneel as speaking to a God.

*Cesar.* I every where am Cesar.

*Brutus.* and I am Brutus whom Cesar once bid live, gods that you had then, for the first time been Cruel for sure you did not know to give a Roman life, was to let Rome live free, if your [fol. 238<sup>b</sup>] Ambition soars to Conquer all thats great him who non yett could ere subdue you must orecome yourselfe the worlds a petty Victory Scylla or Catiline could y<sup>t</sup> Inslave and what thier little souls could Act Cefars superiour genius shoud disdaine.

*Cesar.* no more remember Cesar once again gives Brutus life. be wise and keep it.

Exit Bru.

Act the Third florish.

here I woud haue Brutus after the rest haue sued in vain for Mett[e]lus's being recalled, say thus.

*Brut.* peace ye unworthy of the name of Romans, how can you meanly think on privat wrongs, whilst Romes in Chains and Murderd Liberty call's loud for Iustice Brutus requiers of Cesar to recall the bannished Laws to sett his country free by Laying down his power userp'd.

*Cesar.* again<sup>1</sup> dost tempt me, Know thou blind man and all the wandering herd that mutter Treasons in unwieldy Rome,

Cesar is fix'd as Iove, & with a nod can turn your murmurs into sighs and servil prayers to be forgiven (Caska. speake hands for me stabs.

*Brut.* thus Brutus pleads again his Countrys Cause, O twas a dreadfull Conflict dreadfully decided.

*Cesar.* Et tu Brute — then fall Cesar this I woud haue left out as it tends to reproach Brutus. by the seeming tenderneſs of the Expressions as if he could not haue fell without him but that when he raisd his hand twas time for him to die besides the

<sup>1</sup> MS. againt.

words of a dying man make strongest Impressions & these last of Cefars blacken Brutus with Ingrati[:] which excites pity for the tyrant & Horror for the Patriot Contrary to the design of y<sup>e</sup> Author[.] tho it is very possible many understand the [fol. 239] beautys of Shakſpeare better than me yett I dont think it Eafe madam for any body to admire em more. this is by way of

preface to the following difficultys I<sup>1</sup> cant account for hating the historical Cefar and grieveing for the Poetical one, for my averſion to ſlavery and yett following the Cauſe of the Tyrant with my beſt wiſheſs thro all the fortunes of Anthony & Octavius,

this is a Contradiſtion I can ſolve no way but from diſliking the Patriots whom I comprehend all under Brutus for without him I Queſtion withther it woud ever haue been attempted which at firſt ſight ſeems to Juſtif[i]e Brutus as finding himſelf the only man able to free his Country, but if I am not miſtaken Brutus had no Country at all was no longer a Roman but a Cefarian that is from a Citizen of Rome he became by the mercy of the Conqueror a Creature of Cefars he ſhoud Either haue refuſed his own life as Cato did or not taken Cefars. Since he coud not but ſee after Pharfalia what his benefactor aimd at it was in my opinion a Tacit agreement thou ſhallt liue Brutus, but like the reſt of the Vanquiſhd his Ingratitud is no where ſoffend by Interduceing him moveing Cefar in behalfe of Rome he expreſſ[es] no reluctance but in one word to entering into the Conſpiracy nor ſhows the leaſt ſenſe of acknowledgmt for life & fortune both which he derivd from Cefar for his firſt right as I take it forfeited, it may be objected that touching Cefar upon ſo tender a point might haue alarmd him & prevented the ſucceſs without remedieng the Evil by diſcovering the Conjurat[i]on, but for my part I dont ſee why a friend Cefar lov'd ſo dear and a Brutus too, might not be ſuppoſ'd to ſay this thro an honneſt open zeal for the Countrys good & honour and ſafety of his Patron without being

<sup>1</sup> I twice.



previously [fol. 239<sup>b</sup>] Ingag'd in a Conspiracy. I'm sure by the Charrecter of Brutus loaded with obligations to Cesar had he not appeard upon the Stage a Conspiritor I shoud never haue suspected him from any discontent he utters till Cassius works him to his purpose nor Indeed is Cesar any where shown Iealouse of Brutus thro out as he is of Cassius nor to my mind shown Vicious Enough to Iustifi thier putting him to death

no more than Brutus Vertuous Enough there is a good-natured wellmeaning weaknes not unlike the Duke of Ormonds

Brutus and Ormond were popular names tooles that the Cassius's of all ages use to bring thier own Designs about with, (Cassius's hate to Cesar for prefering Brutus to him, not his love to Rome, works that very Brutus up to distroy his friend, on the specious pretence of freeing his Country (who Else good man saw no Ills it sufferd, but of a sudden roused by the names of his Ancestors without distinguishing the difference of their Cases, or without euer as I said before trying his Master and his father (for Conquest and Kindness made Cesar both to Brutus) determines on a Plott with a sett of people whom he hardly knows but as Cassius declars em to him most of which appear actuated by privat Peke & even Kill Cesar Interceeding for a perticular & a relation, whom the Audience is no where told deserves the favor the[y] beg. So that Cesar appears nither Cruel nor unjust in his refuseal, as he woud haue done if they had mentiond his restoreing liberty & Law and stabd him upon his denying to Lay down his Power.

these are as well as I coud degest my own thoughts, the Obstacles I allways find to Brutus. the help I propose in the short scene, is no more than a ruled paper for others to write on Bru<sup>tus</sup> Certainly is a deffective charrecter at best and therefore I thought wanted all the Assistance poetical liberty woud allow him, very different from y<sup>e</sup> md who need nothing but a faithfull historian to make you as much regreeted hereafter as y<sup>r</sup> Valued now by.

T. Killigrew.



*Part of a letter written by Thomas Killigrew the Elder.  
Brit. Mus. Addit. MS. 22,629, fol. 238-239b.*

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[An insight into what was possible.

This Killigrew was appointed resident at Venice by Charles II in 1651, but in consequence of debauchery was forced to return to England in 1652. He subsequently spent more time abroad, and returned in 1660, when he held various offices in the royal household. In 1663 he built Drury Lane Theatre.

The letter printed above is bound up with a number of letters of the eighteenth century, and was so dated in the British Museum Catalogue. An examination of Addit. MS. 20,032 fol. 30b, where we find notes of Killigrew's correspondence, and his signatures, and of another specimen of his writing, renders it possible that the letter is in his hand. It may be a composition done late in life, and that it is not merely a copy, as borne out by the writer's emendations in the text. In any case, I take it that Killigrew must have written subsequent to King Charles's grant to him and Davenant, permitting them in 1660 to build playhouses in London. The date is probably much later. Killigrew died in 1683. See also the *Dictionary of National Biography*. M.]

ANON. AB. 1661.

*Prologue to Richard the third.*

Knock up your doores and bring the keys to me.  
 From henceforth learn to value liberty.  
 This day we Act a Tyrant, ere you go  
 I fear that to your cost you'l find it so.  
 What early haſt you have made to paſs a Fine,  
 To purchaſe Fetters, how you croud to joyne  
 With an Uſurper, be adviſ'd by me  
 Ne're ſerve Uſurpers, fix to Loyalty  
 For you will find, at latter end ot'h day  
 It is your nobleſt and the ſafeſt way.  
 Who ſteers that courſe, needs fear nor wind, nor tide,  
 He wants no Pilott who has ſuch a guide.  
 Tyrants (like Childrens bubbles in the Air)  
 Puſt up with pride, ſtill vaniſh in deſpair.  
 But lawful Monarchs are preſerv'd by Heaven,  
 And 'tis from thence that their Commiſſions given.  
 Though giddy Fortune, for a time may frown,  
 And ſeem to eclipse the luſtre of a Crown,  
 Yet a King can with one Majeflick Raye  
 Diſpearſe thoſe Clouds and make a glorious day.  
 This bleſſed truth we to our joy have found,  
 Since our great Maſter happily was Crown'd.  
 So from the rage of *Richards* Tyranny,  
*Richmond* himſelf will come and ſet you free.

*Covent Garden / Drolery, / or A / Collection, / Of all the  
 Choice Songs, Poems, / Prologues, and Epilogues (Sung  
 and / Spoken at Courts and Theaters) never in / Print  
 before. / Written by the refined'ſt Wittiſ of the Age. And  
 Collected by A. B. London. Printed for James Magnes  
 neer the Piazza in Ruſſel-ſtreet. 1672. p. 13-14.*

This must be a Prologue to Shakspeare's *Rich. III*, and must have been written soon after Charles II's coronation, April 23, 1661. A. B. may be Alexander Brome, as he died June 30, 1666 (Baker, i. 68).

The *Covent Garden Drollery* is ascribed to him by Lowndes and by the British Museum Catalogue. —F. J. F.

The following extract was sent me as an allusion to Shakspeare in 1654:—

“An *Inigo Jones* for scenes ; a *Shakespeare* and a *Johnson* for plays, produced great improvements on the stage. The pieces these great poets wrote, had language, dependency of parts, possibility of plot, &c., and were not to be equalled : nor were they ashamed to permit their being printed, since which they are read with as much satisfaction, as they gave in the representation.—Edmund Gayton, *Festivous Notes on Don Quixote*, p. 236. Pub. 1654. Ed. 1768.”

But on comparing it with the original of 1654, the latter was found to be this :

“An *Inigo Jones* for scenes, and a *Ben Johnson* for Playes, would have wrought great cures upon the stage, and it was so well reform'd in *England*, and growne to that height of Language, and gravity of stile, dependency of parts, possibility of plot, compasse of time, and fulnesse of wit, that it was not any where to be equall'd ; nor are the contrivers asham'd to permit their playes (as they were acted) to the publick censure, where they stand firme, and are read with as much satisfaction, as when presented on the stage, they were with applause and honour. Indeed their names now may very wel be chang'd & call'd the works not Playes of *Johnson, Beaumont and Fletcher, Cartwright*, and the rest, which are survivors of the stage ; that having falln, not into Court-Reformers, but more severe correctors, who knowing not how to amend or repair, have pluckt all downe, and left themselves the only spectacle of their times.”—*Pleasant Notes upon Don Quixote*, by Edmund Gayton, Esq. London, 1654, fol. p. 273-4. (“Festivous Notes Upon Don Quixot” is the running title.)

So 6 or 8 Shakspeare quotations from the notes of a modern edition of Burton's *Anatomy*, seemingly of Burton's writing, and sent to me as such, proved to be the modern editor's.—F. J. F.

[For allusions from Gayton, see before, pp. 32, 36 7. M.]

Acc. No.  
10320

105

1661.

✓ The / Merry conceited Humors / of / Bottom / The Weaver,  
as It hath been often publikely / Acted by some of his Majesties  
, Co-/medians, and lately, privately, presented, / by severall Appren-  
tices for their / harmles recreation, / with / Great Applause./

London / Printed, for *F. Kirkman* and *H. Marsh*, at the *Io. Fletchers* Head, on the backside of *St. Clements*, and the *Princes Arms* in *Chancery Lane* nere *Fleetstreet*. 1661. (A.)

*The Stationers to the Reader.* (A 2.)

G Entlemen, the entreaty of severall Persons, our friends, hath enduced us to the publishing of this Piece, which (when the life of action was added to it) pleased generally well. It hath been the desire of severall (who know we have many pieces of this nature in our hands) that we should publish them, and we considering the general mirth that is likely, very suddainly to happen about the Kings Coronation; and supposing that things of this Nature, will be acceptable, have therefore begun with this which we know may be easily acted, and may be now as fit for a private recreation as formerly it hath been for a publike. If you please to encourage us with Your acceptance of this, you will enduce us to bring you forth our store, and we will assure you that we are plentifully furnished with things of this Nature; Receive this then with good will as we intend it, and others shall not only succeed it but you shall continue us

*Your Servants,*  
FRANCIS KIRKMAN,  
HENRY MARSH.

51

*The Names of the Actors.* (A 2, back.)

*Quince* the Carpenter who speaks the Prologue.

*Bottome* the Weaver.

*Flute* the Bellowsmender.

*Snout* the Tinker.

*Snug* the Ioyner.

*Starveling* the Taylor.

<i>Pyramus.</i>	} who likewise may present three Fairies.
<i>Thisbe.</i>	
<i>Wall.</i>	
<i>Lion.</i>	
<i>Moonshine.</i>	

*Oberon* King of the Fairies, who likewise may present the Duke.

*Titania* his Queen the Dutcheffe.

*Pugg.* a Spirit a Lord.

[The Play consists of nearly all the Rustics' and Fairies' parts, but begins with a new speech from Bottom :—]

“*Bottome.* Come Neighbours let me tell you, and in troth I have spoke like a man in my daies, and hit right too, that if this bufiness do but displease his Graces fancy, we are all made men for ever.

*Quince.* I believe so too neighbour, but is all our company here ?

*Bott.* You had best to call them generally man by man according to the Scrip. . . . .”

(When) *Enter Oberon King of the Fayries and Pugg a Spirit,*  
(Oberon begins with—)

“I am resolved and I will be revenged  
Of my proud Queen *Titania's* injury,  
And make her yeild me up her beloved page ;  
My gentle Pugg come hither thou Remembereft  
Since that I sat upon a Promontory, . . . .”

---

The Play is 12 leaves, and ends on D 4. Fra. Kirkman reprinted it in his *Wits*, 1673, Pt. 2, or *Droll Humours*, p. 29—57 :—in the 4<sup>o</sup> edition of *The Wits*, part 2, 1673. 4<sup>o</sup> British Museum, C. 12, b. 8, pp. 18—39. This volume contains only the Second Part of the *Wits*.—See after, p. 200.  
—F. J. F.

*Anonymous, 1661.*

Wilt thou be Fatt, Ile tell thee how,  
 Thou shalt quickly do the Feat;  
 And that so plump a thing as thou  
 Was never yet made up of meat:  
 Drink off thy Sack, 'twas onely that  
 Made *Bacchus* and *Jack Falstafe* Fatt, Fatt.

*A Catch: (Stanza I.) occurring on p. 72 of An Antidote against Melancholy: Made up in Pills. Compounded of Witty Ballads, Jovial Songs, and Merry Catches. 1661. [4to.] (See Collier's Bibliog. Account, Vol. I. p. 25.)*

This little book contains the song from which Shakespere, in *The Winter's Tale*, makes Antolycus sing the first four lines, beginning:—

“Jog on, jog on, the foot-path way.” C. M. I.

## JOHN EVELYN, 1661.

November 26.—I saw Hamlet Prince of Denmark played, but now the old plays began to disgust this refined age, since his Majesties being so long abroad.

*Memoirs and Diary. Edited by William Bray.*  
1819. Vol. 1, p. 342. C. M. I.

## ROBT. DAVENPORT, 1661.

I throw the pawn  
 Of my afflicted honour, and on that  
 I openly affirm your absent Lady  
 Chastitie's well-knit abstract, snow in the fall,  
 Purely refin'd by the bleak Northern blast,  
 Not freer from a foyle, the thoughts of Infants;  
 But little neerer heaven.

The / City-Night-Cap : / Or, / *Crede quod habes & habes.* /  
 A / Tragi-Comedy. / By *Robert Davenport.* As it was  
 Acted with great Applause, / by Her Majesties Servants,  
 at / the Phoenix in *Drury Lane.* / London : / Printed by  
*Ja : Cottrel,* for *Samuel Speed,* at the Signe of the / Print-  
 ing-Press in St. *Paul's Church-yard,* 1661. / p. 27.

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Davenport's snow metaphor is from Shakspeare's simile in *Winter's Tale*,  
 IV. iv. 375,

I take thy hand, this hand,  
 As soft as dove's down, and as white as it,  
 Or Ethiopian's tooth, or the fann'd snow that's bolted  
 By the northern blast twice o'er.

It was first noted in 1 *Notes & Queries*, i. 330.—EMMA PHIPSON.



## \* THOMAS FULLER, 1661.

MARGARET PLANTAGENET Daughter to *George* Duke of *Clarence*, and *Isabel* Nevile Eldest Daughter and Co-heir of *Richard* Nevile Earl of *Warwick*, was born *August* 14. 1473.\* at *Farrley-Castle* in this County. Reader, I pray thee, let her pass for a Princeesse, because Daughter to a Duke, Neece to *two* Kings, (*Edward* the fourth, and *Richard* the third,) Mother to Cardinal *Reginale Pole*.

The / History / of the / Worthies / of / England. / Endeavoured by / Thomas Fuller, D.D. / London, / Printed by J. G. W. L. and W. G. MDCI.XII. [Part III]. sign. T t t back, p. 146.

\* Mr. *Dugdale* in his <sup>1</sup> *Allustration of Warwickshire*, page 335.

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I suppose the "pass for a Princeesse" is a recollection of Portia's "God made him, and therefore let him passe for a man," in *The Merchant*, I. ii. 60. Compare the Duke in *Mids. N. Dr.*, V. i. 219. "If we imagine no worse of them, then they of themselves, they may passe for excellent men."

The *Worthies* was brought out after Fuller's death on Aug. 15, 1661, by his son.—F. J. F.

<sup>1</sup> So in the original side-note.

# JOHN WARD, 1661—1663.

Shakespear had but 2 daughters, one whereof M. Hall, y<sup>e</sup> phyfitian, married, and by her had one daughter, to wit, y<sup>e</sup> Lady Bernard of Abbingdon. (43<sup>rd</sup> leaf from end of the volume.)

I have heard y<sup>t</sup> M<sup>r</sup>. Shakespeare was a natural wit, without any art at all; hee frequented y<sup>e</sup> plays all his younger time, but in his elder days lived at Stratford: and supplied y<sup>e</sup> stage with 2 plays every year, and for y<sup>t</sup> had an allowance so large, y<sup>t</sup> hee spent att y<sup>e</sup> Rate of a 1,000*l.* a year, as I have heard.

Remember to peruse Shakespears plays, and bee verfd in *them*, y<sup>t</sup> I may not bee ignorant in y<sup>t</sup> matter. (41<sup>st</sup> leaf from end.)

Shakespear, Drayton, and Ben Jhonson, had a merry meeting, and itt seems drank too hard, for Shakespear died of a feavour there contracted. (30<sup>th</sup> leaf from end.)

Whether Dr. Heylin does well, in reckoning up the dramattick poets which have been famous in England, to omit Shakespeare.

A letter to my brother, to see Mrs. Queeny, to fend for Tom Smith for the acknowledgment.

*MSS. of the Rev. John Ward, in the possession of the Medical Society of London. Printed in the "Diary of the Rev. John Ward, A.M., Vicar of Stratford-upon-Avon, extending from 1648 to 1679," edited by C. Severn, M.D. 1839. p. 183-4.*

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This "Mrs. Queeny" is Judith Quiney, Shakespeare's daughter. She died in 1662. [The fourth edition of Heylyn's cosmography came out in 1652. He gives but a poor list of men famous "for Poetrie" in England, in the division devoted to Britain.

The manuscripts from which Dr. Severn's book is a selection are fifteen duodecimo volumes filled with notes from various readings, medical receipts, heads of sermons, and observations of all sorts ; they are, in fact, commonplace books, to which the word diary does not correctly apply. The volumes are not numbered, nor are the leaves paged ; but on the fly-leaf at the end of that in which the first four of the paragraphs above given are found is written : " This Booke was begunne Feb. 14, 1661, and finished April y<sup>e</sup> 25 1663 att Mr. Brooks his hous in Stratford uppon Avon in Warwicke-shire." Dr. Severn gives no reference by which to find the originals of his print ; and put these paragraphs together as one whole, whereas they are scattered entries. I am sorry that I have not succeeded in finding in the MS. the last two of the above paragraphs, they are probably in one of the other fourteen volumes, as a careful search through that dated 1661—1663 does not reveal them. (In his Preface (p. viii) Dr. Severn speaks of *seventeen* duodecimo volumes ; I saw fifteen only, besides a long note-book apparently belonging to the same collection.) I am indebted to the courtesy of W. E. Poole, Esq., Registrar of the Medical Society of London, for the opportunity of examining these manuscripts. L. T. S.]

## FRANCIS KIRKMAN, 1661.

At the end of the 1661 reprint of the old Interlude of *Tom Tyler*: “Tom Tyler / and / His Wife. / An Excellent Old / Play, / as / It was *Printed* and *Acted* about a / hundred Years ago. / Together, with an exact *Catalogue* of all the playes / that were ever yet printed. / *The second Impression.* / *London,* / Printed in the Year, 1661.” Francis Kirkman, the publisher of the Drolls (see p. 199, 200), has printed.

“A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, and Interludes, that were ever yet printed and published, till this present year 1661. all which you may either buy or sell at the several shops of *Nath. Brook* at the Angel in *Cornhil*, *Francis Kirkman* at the *John Fletchers Head*, on the Back-side of *St. Clements*, *Tho Johnson* at the Golden Key in *St. Pauls Churchyard*, and *Henry Marsh* at the Princes Arms in *Chancery-lane* near *Fleetstreet*. 1661.”

But as I could not find the Museum copies<sup>1</sup>—*Tom Tyler* being as yet catalogued only in the King's Pamphlets, and its Catalogue, without the Play, being under the heading ‘Catalogue,’ I printed Kirkman's list from his 2<sup>nd</sup> ed<sup>n</sup> of 1671; and as it is hardly worth while to print the same thing twice over, I let the -71 print stand, noting only that in the -61 Catalogue, Shakspeare's name is often spelt in its full printer's form “Shakespeare” (but not under H, I, M, O (r), T, W, Y), not doct of its final *e* as in the -71 Catalogue; and that in the -61 list, *Lochrine* is not set down to Shakspeare, but only to “W. S.” The -61 list also puts the names of many other plays between the spurious plays—‘The Arraignment of Paris,’ ‘Cromwels History,’ ‘John K. of England 1st part’ and ‘2d. part,’ ‘Leir & his three daughters,’ ‘The London Prodigal,’ ‘Merry Divil of Edmonton,’ ‘Mucidorus,’ ‘Old Castles life and death,’ ‘The Puritan Widow,’—and Shakspeare's genuine works. Also ‘Pericles Prince of Tyre,’ and the ‘Yorkshire Tragedy,’ tho given to Shakspeare, are not put first under their respective letters, as his name and genuine plays are put. This looks as if all these plays had been first treated as anonymous, and Shakspeare's name afterwards added to them. “Titus Andronicus” is enterd as the other genuine plays are.—F. J. F.

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<sup>1</sup> Mr. Lyons afterwards found them for me.

## FRA. KIRKMAN, 1661—1671.

[Kirkman's 1671 Catalogue is printed at the end of (643. d. 75 Corneille) "Nicomede A Tragi Comedy translated out of the French, of Monsieur Corneille By John Dancer, London, 1670, 4°. As it was Acted at the Theatre-Royal in Dublin. Together with an exact catalogue of all the English Stage Plays printed till this present year 1671." See note, p. 119, below.]

A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, and Interludes, that were ever yet Printed and Published, till this present year 1671. all which you may either buy or sell, at the Shop of *Francis Kirkman*, in *Thames-street*, over-against the Custom House, *London*.

A		p. 1.
Names of the Authors.	Names of the Playes.	
<i>Will. Shakespear</i>	As you like it.	C
<i>Will. Shakespear</i>	All's well that ends well	C
<i>Will. Shakespear</i>	Anthony & Cleopatra.	T
<i>Will. Shakespear</i>	Arraignement of Paris. <sup>1</sup>	P
(p. 2) C		
<i>Will. Shakespear</i>	Comedy of Errors.	C
<i>Will. Shakespear</i>	Coriolanus.	T
<i>Will. Shakespear</i>	Cymbeline.	T
<i>Will. Shakespear</i>	Cromwels History.	H
(p. 6) G		
<i>Will. Shakespear</i>	Gentleman of Verona	C

<sup>1</sup> 'Arden of Feversham. T.' is enterd without any author's name.

## H

<i>Will. Shakespear</i>	Henry the 4th 1st. part.	H
<i>Will. Shakespear</i>	Henry the 4th. 2d. part.	H
<i>Will. Shakespear</i>	Henry the 5th.	H
<i>Will. Shakespear</i>	Henry the 6th. 1st. part.	H
<i>Will. Shakespear</i>	Henry the 6th. 2d. part.	H
<i>Will. Shakespear</i>	Henry the 6th. 3d. part.	H
<i>Will. Shakespear</i>	Henry the 8th.	H
<i>Will. Shakespear</i>	Hamlet.	T

## (p. 7) I

<i>Will. Shakespear</i>	John King of England.	H
<i>Will. Shakespear</i>	Julius Cæsar.	T
<i>Will. Shakespear</i>	<sup>1</sup> John K. of England, 1st. part.	H
<i>Will. Shakespear</i>	<sup>1</sup> John K. of England, 2d. part.	H

## (p. 8) L

<i>Will. Shakespear</i>	Lochrine, Eldest Son of K. Brutus.	T
<i>Will. Shakespear</i>	Loves labour lost.	C
<i>Will. Shakespear</i>	<sup>2</sup> Leir and his three Daughters.	T
<i>Will. Shakespear</i>	London Prodigal.	C

## (p. 9) M

<i>Will. Shakespear</i>	Merry Wives of Windfor.	C
<i>Will. Shakespear</i>	Measure for measure.	C
<i>Will. Shakespear</i>	Much adoe about Nothing.	C
<i>Will. Shakespear</i>	Midfomer nights Dream.	C
<i>Will. Shakespear</i>	Merchant of Venice.	C
<i>Will. Shakespear</i>	Mackbeth.	T
<i>Will. Shakespear</i>	Merry Devil of Edmonton.	C
<i>Will. Shakespear</i>	Mucedorus.	C

<sup>1</sup> The old *Troublesome Raigne*, which Shakspeare rewrote.

<sup>2</sup> This does not mean the real *Lear*, but the old *Leir*, I fear.

## (p. 11) O

<i>Will. Shakespear</i>	Othello, the moor of Venice.	T
<i>Will. Shakespear</i>	Old-Castle's Life and Death.	H

## P

<i>Will. Shakespear</i>	Pericles Prince of Tyre.	H
<i>Will. Shakespear</i>	Puritan Widow.	C

## (p. 12) R

<i>Will. Shakespear</i>	Richard the Second.	H
<i>Will. Shakespear</i>	Richard the 3d.	H
<i>Will. Shakespear</i>	Romeo & Juliet.	T

## (p. 14) T

<i>Will. Shakespear</i>	Tempest.	C
<i>Will. Shakespear</i>	Twelf night, or what you will.	C
<i>Will. Shakespear</i>	Taming of the Shrew.	C
<i>Will. Shakespear</i>	Troilus and Cressida.	T
<i>Will. Shakespear</i>	Titus Andronicus.	T
<i>Will. Shakespear</i>	Tymon of Athens. <sup>1</sup>	T

## (p. 15) W

<i>Will. Shakespear</i>	Winters tale.	C
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## (p. 16) Y

<i>Will. Shakespear</i>	Yorkshire Tragedy.	T
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[See next page, and the extract under F. Kirkman, 1673.]

<sup>1</sup> 'John Fletcher | Two Noble Kinsmen | T C.' is the entry for that play

## An Advertifement to the Reader (p. 16).

IT is now juſt ten years ſince I Collected, Printed, and Publifhed, a Catalogue of all the *Engliſh* Stage-Playes that were ever till then Printed; I then took ſo great care about it, that now, after a ten years diligent ſearch and enquiry I find no great miſtake; I only omitted the Maſques and Entertainments in *Ben. Johnſons* firſt Volume. There was then in all, 690. ſeveral Playes; and there hath been, ſince that time, juſt an hundred more Printed; ſo, in all, the Catalogue now amounts to (thoſe formerly omitted now added) 806. I really believe there are no more, for I have been theſe twenty years a Collector of them, and have converſed with, and enquired of thoſe that have been Collecting theſe fifty years. Theſe, I can aſſure you, are all in Print, for I have ſeen all them within ten, and now have them all by me within thirty. Although I took care and pains in my laſt Catalogue to place the Names in ſome methodical manner, yet I have now proceeded further in a better method, having thus placed them. [*No break in original.*]

Fiſt, I begin with *Shakeſpear*, who hath in all written forty-eight.<sup>1</sup> Then *Beaumont* and *Fletcher* fifty-two, *Johnſon* fifty, *Shirley* thirty-eight, *Heywood* twenty-five, *Middleton* and *Rowley* twenty-ſeven, *Maſſenger* fixteen, *Chapman* ſeventeen, *Brome* ſeventeen, and *D'Avenant* fourteen; ſo that theſe ten have written in all, 304. The reſt have every one written under ten in num-

<sup>1</sup> This includes the 11 ſpurious ones: *Arraignement of Paris*; *Thomas, Lord Cromwell*; 2 Parts of *The Troublesome Raigne of K. John*; *Locrine*; *London Prodigal*; *Merry Devil of Edmonton*; *Mucedorus*; *Old-Caſtle's Life and Death*; *Puritan Widow*; *Yorkſhire Tragedy*.



ber, and therefore I pass them as they were in the old Catalogue, and I place all the new ones last. I have not only seen, but also read all these Playes, and can give some account of every one; but I shall not be so presumptuous, as to give my Opinion, much less, to determine or judge of every, or any mans Writing, and who writ best; . . . (643, d. 75. Brit. Mus.)

In "*A Catalogue of some plays Printed for R. Bentley, in Russel-street in Covent Garden,*" at the end of George Powell's version of Fletcher's *Bonduca*, 1696, is "*Beaumont and Fletcher's Plays: In all 51. in large Fol. Mr. Shakespear's Plays: in one large Fol. Volume, containing 43 Plays.*" The 36 of Folios 1 & 2, plus *Pericles* and the 6 spurious plays put into the 1664 issue of the 3rd Folio (1663), 4th. edition, 1685.—F. J. F.

"The first Catalogue that was printed of any worth was that Collected by *Kirkman*, a *London* Bookseller, whose chief dealing was in Plays; which was published 1671, at the end of *Nicomede* a Tragi-comedy, Translated from the *French* of Monsieur *Corneille*. This Catalogue was printed *Alphabetically*, as to the Names of the *Plays*, but *promiscuously* as to those of the *authors* (*Shakspeare*, *Fletcher*, *Johnson*, and some others of the most voluminous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About *Nine* years after, the Publisher of this Catalogue, Reprinted *Kirkman's* with emendations, but in the same Form. Notwithstanding the *Anonimous* Plays, one would think easily distinguishable by the want of an Author's Name before them; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues. (*Langbaine*, *Momus Triumphalis*, London, Sam. Holford, 1688, 4°. Preface, sig. A3.)"

PONSONBY A. LYONS.

*Note to KIRKMAN, above, p. 114.*

*William Shakespear.*

- \* 1. The Tempest, a Comedy.
- \* 3. The Merry Wives of Windsor, a Comedy.
- \* 8. Midsummer Nights Dream, a Comedy.
- \* 11. The taming of the Shrew, a Comedy.
- \* 16. The Life and Death of King Richard II., a Comedy.
- \* 17. Henry the Fourth, an Hist. Play. The first Part.
- \* 23. The Life and Death of Richard the Third, with the landing of the Earl of Richmond and the Battle of Bosworth Field.
- \* 24. The life of king Henry the Eighth.
- \* 29. Timon of Athens, a Tragedy.
- \* 30. Julius Cæsar, a Tragedy.
- \* 31. Mackbeth, a Tragedy.
- \* 32. Hamlet Prince of Denmark.
- \* 34. Othello the Moor of Venice, a Tragedy.
- \* 35. Antony and Cleopatra, a Tragedy.
- \* 37. Pericles Prince of Tyre, an Historical Play.
- \* 39. The History of Sir John Old-Castle, the good Lord Cobham.

*William Alexander, Earl of Stirling.*

- \* 4. Julius Cæsar, a Tragedy.

(*Crown*, neither part of *Henry VI* has a star.)

*John Dryden, Esq.*

- \* 8. The Tempest or the Enchanted Island, a Comedy, 1676.

(Duffet's Mock Tempest has no asterisk.)

- \* 14. Troilus and Cressida, or Truth found out too late, a Tragedy, 1679.

*Tho. Shadwell, Esq.*

- \* 9. Timon of Athens, or the Man-hater, a Tragedy, 1678.

Sir Charles Sidley.

- \* 2. Antony and Cleopatra.

Nahum Tate, Esq.†

- \* 8. King Lear and his three Daughters, an Hist. Play.

† Tate's version of 1681 is given to N. Lee in a Catalogue of "Poems, Plays, &c., 1681 :

The History of King *Lear*, acted at the Dukes Theatre. Revived with alterations, by *N. Lee*; *quarto* price 1s."

A Catalogue of Books continued, printed and published at  
*London, in Easter-Term, 1681.*

WM. HEMINGS, before 1662.

Enter *Eleazer*.

*Elea.* To be, or not to be, I there's the doubt  
For to be Sovereign by unlawful means,  
Is but to be a slave to base desire,  
And where's my honour then ?

The / Jewes / Tragedy, / Or, / Their Fatal and Final /  
Overthrow / By / Vespasian and Titus his Son. /  
Agreeable / To the Authentick and Famous History /  
of Iosephus. / Never before Published, / By William  
Hemings, *Master of Arts of Oxon.* / London, / Printed  
for *Matthew Inman*, and are to be sold by *Richard*  
*Gam-* / *mon*, over-against *Excester-House* in the *Strand*,  
1662. / *Actus tertius, Scena secunda.* p. 37.

*Ib.* p. 40.

Enter the *Watch*.

(p. 41.) 1 *W.* Well, come let us take our stand here, we  
shall see some vacant fellow, rambling this way anon, I warrant  
you.

2 What must we do then neighbour ?

1 Marry we must remit um to prison, and then ask um  
whither they were going.

3 But what if they run away neighbour ?

1 Why then we must knock um down, and bid um stand.  
Nay I warrant ye neighbour, I have all yer points of law  
Barbatim.

[The whole scene is imitated from *Much Ado*, III. iii. (or iv, in Spedding's arrangement); and "The Mechanics bit" in *The Jewes Tragedy*, I. ii. p. 9-10, is also from *Dogberry*.]

*ib. Actus Quartus*, p. 51.

*Enter Peter*

Call ye this Honour? a pox of honor,  
Giue me honesty, down-right honesty:  
Souns, break ones head, and give him no warning!  
I woo'd not have Honor come so fast upon me neither.

*Looks who comes*

I'me pepperd with a vengeance: Farewel Honor,  
Ile to my Lady agen.

*Erit*

On other pages are seeming recollections of Shakspeare, as on p. 7,  
“See where's the prologue to the bloody Scene”<sup>1</sup>; on p. 9:

“How my distemper'd doubts disturb my brain,  
Puzzle my will,<sup>2</sup> excruciate my soul.”

on p. 38, the dispute between Jehochanan and Eleazer—probably that pointed out by Mr. Collier as founded on the quarrel between Brutus and Cassius. *J. Caesar*, IV. iii; and on p. 56.

Dr. Ingleby sent me the information that Mr. J. P. Collier\* notes the above quotations of “A pox of honour,” &c., and “To be or not to be,” and also ‘a sort of copy of the quarrel scene between Brutus and Cassius.’

The play was printed some years after the death of its writer, the son of Wm. Heminge, Shakspeare's fellow-player.—F. J. F.

\* In his “Trilogy. Conversations between three friends on the Emendations of Shakespeare's Text contained in Mr. Collier's Corrected Folio, 1632, and employed by recent Editors of the Poet's Works.” London. T. Richards, 37 Great Queen Street (*no date*), p. 21.

T. S. (GENT,) \* 1662.

K. *Hen.* 8.

A Company of little Boyes were by their Schoolmaster not many yeares since appointed to Act the play of King *Henry* the eight, and one who had the prefence (or the absence rather) as being of a whining voice, puling spirit, consumptive body, was appointed to personate King *Henry* himselfe, only because he had the richest cloaths, and his Parents the best people of the parish, but when he had spoke his speech rather like a Mouſe then a Man, one of his fellow Actors told him; If you speak not *HOH* with a better spirit and voyce, your Parliament will not grant you a Farthing.

Fragmenta Aulica, / or, Court / and / State Fests / in / Noble  
Drollery. / True and Reall. / Ascertained to their Times, /  
Places and Persons. By T. S. Gent. / London, / Printed for  
H. Marsh at the / Princes Armes in Chancery-lane near /  
Fleetstreet; and Jos. Coniers at / the Black-Raven in the  
long / Walk near Christ Church, / 1662. / p. 1.

---

The same story is told also in Fuller's *Worthies*.—Halliwell's *Folio Shakespeare*, xii. 59. See after, p. 183.

THE  
 BIRTH  
 OF  
 MERRIMAN:  
 OR,

*The Childe hath found his Father.*

As it hath been several times Acted  
 with great Applause.

---

Written by *William Shakespear*, and  
*William Rowley*.

---

*Placere cupio*

---

[Device]

---

LONDON: Printed by *Tho. Johnson* for *Francis Kirkman*, and  
*Henry Marsh*, and are to be sold at the *Princes Arms* in  
*Chancery-Lane*. 1662.

[*The Birth of Merlin* is certainly in no part the work of Shakspeare. Mr. C. F. Tucker Brooke, in his *Shakespeare Apocrypha*, 1908, p. xlvi, says : " There is no external evidence of Shakespeare's authorship except that of the publisher, Kirkman, repeated in his catalogues of 1661 and 1671. This attribution, made so long after Shakespeare's death, and by a particularly untrustworthy authority, has met with scant respect in modern times." Whatever Rowley's share in the play may have been, the publisher was probably only using Shakspeare's name, as others had before him, to recommend his book. M.]



## ANONYMOUS, 1662.

Nor need you doubt, in this our *Comick Age*,  
 Welcome acceptance for them from the *Stage* :  
 For, if 'tis true the *Proverb* doth expresse,  
 That . . . *He's best Prophet, who doth nearest guesses*,  
 This I'll dare to foretell, although no Seer,  
 That *Thorny-Abbey* will out-dare King *LEAR*.

. . . Μάντις ἄριστος, ὅστις εἰκάζει καλῶς.†

*Theatro-Philos.* To his worthy Friend Mr. R. F. upon his  
 publishing his Ternary of English Plays . . . sign. \* 4,  
 back, of Gratiae Theatrales, / or / A choice Ternary of /  
 English Plays,\* / (1. Thorny Abbey, 2. The Marriage-  
 Broker, and 3. Grim the Collier of Croydon.) 1662.  
 Sig \* 4, back.—F. J. F.

---

\* The full title is : “GRATIAE THEATRALES, / or / A choice Ternary of /  
 ENGLISH PLAYS, / Composed upon especial occasions / by several ingenious  
 persons ; / viz. / *THORNY-Abbey*, or *The LON-/DON-Maid* ; a Tragedy,  
 by T. W. / *The Marriage-Broker*, or *The Pan-/der* ; a Comedy, by M. W.  
 M. A. / *GRIM the Collier of CROYDON*, / or *The Devil and his Name* ;  
 with / the *Devil* and *St. Dunstan* : a Co/medy, by I. T. / Never before  
 published : but now printed / at the request of sundry inge-/nious friends. /  
 LONDON, / Printed by R. D. and are to be sold at / the sign of the *Black*  
*Bear* in *S. Paul's* / Church-yard, 1662 / ”

† The Greek quotation is a line from a lost play of Euripides, the name  
 of which is unknown. It is quoted by Plutarch, *De defectu oraculorum*, c.  
 40, and by Cicero in his letters to Atticus (vii, 13, 4). Cicero translates it  
 (*De Divinatione*, II, 5, 12), “Bene qui conjiciet, Vatem hanc perhibeto  
 optimum ” (Wagner, *Fragmenta Euripidis*, p. 844).

## EDMUND GAYTON, 1662.

Thereupon calling a Court at home, and to the best of my understanding having acted *Pyramus* and *Thisbe*, the Lion and the Moon-shine (with lesse partiality perhaps one way, then would have appeared the other in the Votes on your side the water) I stood clearly acquitted upon the whole matter

Coll. Henry Marten's / Familiar / Letters / to / His Lady / of / Delight./ Also / Her kinde Returnes, / With / His Rivall R. Pettingalls Heroicall / Epistles./ Printed by *Edmundus De Speciosa Villa.* Bellositi Dobunorum./ Printed for *Richard Davis*, 1662./ p. 2.

F. J. F.

J. KELYNGE, 1663.

*On the Incomparable LOVE à la MODE.*

Criticks approach, view what a streame of Wit  
Through this one Poem runs; examine it:  
I dare engage, each Act, each Scène, each line,  
Of purest Wit and Mirth's the richest mine  
Ere sprung from *English* Pen . . . .  
Were *Shakespeare*, *Fletcher*, or renowned *Ben*<sup>1</sup>  
Alive, they'd yield to this more happie pen  
Those lawrells that bedeckt their brows; and say,  
*Love à la mode*'s the best-accomplish'd Play.

*J. Kelynge Esquire.*

*A fore-praise Poem to "Love à la Mode." A  
Comedy. / As it was lately Acted with great /  
Applause at Middlesex-House. / Written / By  
a Person of Honour. / . . . London, / Printed  
by J. C. for John Daniel, at the three Hearts /  
in St. Paul's Church-yard, near the / West-  
end. 1663. / 4to.*

F. J. F.

---

<sup>1</sup> *W. K.*, in the next fore-praise poem '*On the Composure of LOVE à la MODE*,' also says—

“all just Wits agree  
In commendation of this Comedie.  
And for its worth, I thus far dare ingage,  
Since the revival of the English Stage;  
No modern Muse hath yet produced such  
‘Were *Johnson* living, he would swear as much.’”

*Anonymous, 1663.*

——— On they ride

\*       \*       \*       \*

unto Town, famous for Hogs,  
Butchers, and their like, Mastiffe-dogs;  
And for a Witch that once liv'd there,  
Not unlike *Falstaffe* in *Shakespeare*.

*Hudibras Second [Spurious] Part, 1663. p. 46.*

C. M. I.

## HENRY BOLD, 1664.

- (1) Well ! hear fam'd *Ancient Pistol* tel ye once  
What falls on *those*, confront, the *Helicons* /  
He sayes that *Gaping*, *ghastly wounds* and *Blisters*,  
(Look to it) shall *untwine* the *fatal-sisters*.

*Poems*, 1664, p. 169

- (2) But thou must put me to the *purchase*  
Of such a *pipe*, which used in *Churches*,  
Hath brought to *pulpit*, *Roger Korum*,  
(As Bumkin fwears) who long before um  
Knew not (*Jack Falstaffwise*) since ever born  
Church inside more, then does a *peppercorn*.

Poems / Lyrique / Macaronique / Heroique, &c. / By  
Henry Bold / *Olim* à N. C. *Oxon.* / (quotation from  
Horace, 2. l. 2. Ep. 11.) *London*, / Printed for *Henry  
Brome*, at the Gun in / *Ivy-lane*, 1664. / To my Friend,  
V. O. &c. p. 169, p. 170. See p. 308. below.

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The allusion in (1) is to Pistol's mouthing in 2 *Henry IV*, II. iv. 211-213,

“Then Death rocke me asleepe, abridge my dolefull dayes !  
Why then let grievous, gastly, gaping Wounds,  
Vntwine the Sisters three ! Come *Atropos*, I say !”

in (2) to 1 *Henry IV*, III. iii. 8-12, Falstaff's

“An I haue not forgotten what the in-side of a Church is made of, I am  
a Pepper-Corne, a Brewers horse ! the inside of a Church ! Company,  
villanous Company hath beene the spoyle of me !”

Quotations and one reference sent by J. O. III.-P. : revized by F. J. F.

## MARGARET CAVENDISH, 1664.

I wonder how that person you mention in your letter, could either have the conscience, or confidence to dispraise *Shakeſpear's* playes, as to ſay they were made up onely with clowns, fools, watchmen, and the like ; but to anſwer that perſon, though *Shakeſpear's* wit will anſwer for himſelf, I ſay, that it ſeems by his judging, or cenſuring, he underſtands not playes, or wit ; for to expreſs properly, rightly, uſually, and naturally, a clown's, or fool's humour, expreſſions, phraſes, garbs, manners, actions, words, and courſe of life, is as witty, wiſe, judicious, ingenious, and obſerving, as to write and expreſs the expreſſions, phraſes, garbs, manners, actions, words, and courſe of life, of kings and princes ; and to expreſs naturally, to the life, a mean country wench, as a great lady, a courteſan, as a chaſt woman, a mad man, as a man in his right reaſon and ſenſes, a drunkard, as a ſober man, a knave, as an honeſt man, and ſo a clown, as a well-bred man, and a fool, as a wiſe man ; nay, it expreſſes and declares a greater wit, to expreſs, and deliver to poſterity, the extravagancies of madneſs, the ſubtilty of knaves, the ignorance of clowns, and the ſimplicity of naturals, or the craft of feigned fools, than to expreſs regularities, plain honeſty, courtly garbs, or ſenſible diſcourſes, for 'tis harder to expreſs nonſenſe than ſenſe, and ordinary converſations, than that which is unuſual ; and 'tis harder, and requires more wit to expreſs a jester, than a grave ſtateſman ; yet *Shakeſpear* did not want wit, to expreſs to the life all ſorts of perſons, of what quality, profeſſion, degree, breeding,

or birth foever; nor did he want wit to expreis the divers and different humours, or natures, or severall passions in mankind; and so well he hath express'd in his playes all sorts of persons, as one would think he had been transformed into every one of those persons he hath described; and as sometimes one would think he was really himself the clown or jester he feigns, so one would think, he was also the king, and privy-councillor; also as one would think he were really the coward he feigns, so one would think he were the most valiant and experienced souldier; Who would not think he had been such a man as his *Sir John Falstaff*? and who would not think he had been *Harry* the Fifth? & certainly *Julius Cæsar*, *Augustus Cæsar*, and *Antonius*, did <sup>[Octavius]</sup> never really act their parts better, if so well, as he hath described them, and I believe that *Antonius* and *Brutus* did not speak better to the people, than he hath feign'd them; nay, one would think that he had been metamorphosed from a man to a woman, for who could describe *Cleopatra* better than he hath done, and many other females of his own creating, as *Nan Page*, *Mrs. Page*, *Mrs. Ford*, the doctors maid, *Bettrice*, *Mrs. Quickly*, *Doll Tearsheet*, and others, too many to relate? and in his tragick vein, he presents passions so naturally, and misfortunes so probably, as he peirces the souls of his readers with such a true sense and feeling thereof, that it forces tears through their eyes, and almost perswades them, they are really actors, or at least present at those tragedies. Who could not swear he had been a noble lover, that could woo so well? and there is not any person he hath described in his book, but his readers might think they were well acquainted with them; indeed *Shakespeare* had a clear judgment, a quick wit, a spreading fancy, a subtil observation, a deep apprehension, and a most eloquent elocution; truly, he was a natural orator, as well as a natural poet, and he was not an orator to speak well only on some subjects, as lawyers, who can make eloquent orations at the bar, and plead subtilly and wittily in law-cases, or divines, that can preach eloquent sermons, or dispute subtilly and wittily

in theology, but take them from that, and put them to other subjects, and they will be to seek ; but *Shakespear's* wit and eloquence was general, for and upon all subjects, he rather wanted subjects for his wit and eloquence to work on, for which he was forced to take some of his plots out of history, where he only took the bare designs, the wit and language being all his own ; &c.

\* \* \* \* \*

Remember, when we were very young maids, one day we were discoursing about lovers, and we did injoyne each other to confess who profess'd to love us, and whom we loved, and I confess'd I only was in Love with three dead men, which were dead long before my time, the one was *Cæsar*, for his valour, the second *Ovid*, for his wit, and the third was our countryman *Shakespear*, for his comical and tragical humour ; but soon after we both married two worthy men, and I will leave you to your own husband, for you best know what he is ; As for my husband, I know him to have the valour of *Cæsar*, the fancy, and wit of *Ovid*, and the tragical, especially comical art of *Shakespear* ; in truth he is as far beyond *Shakespear* for comical humour, as *Shakespear* beyond an ordinary poet in that way ; &c.

*CCXI Sociable Letters written by the Lady Marchioness  
of Newcastle. 1664. [Fo.]  
Letters CXXIII and CLXII.*

---

The writer of the *Sociable Letters* was the second wife of William, Marquess of Newcastle, the patron of Ben Jonson. In the preface she writes :

“I have endeavoured under the cover of letters to express the humors of mankind, and the actions of man's life by the correspondence of two ladies living at some short distance from each other.”

Margaret Cavendish was a woman of sense and accomplishment ; but, while her thoughts are usually common-place, she conveys them by an apparatus of phraseology which is clear rather than forcible, and disproportionately diffuse. Her summary of Shakespeare's virtues is little more than an inventory, and is tautologically particular. Yet we must allow that the occasion called for the critique ; and at that day it was not superfluous to insist upon the identity of the poet with each and every of his great



characters. The paradox, "'tis harder to express nonsense than sense," is a great truth, singularly applicable to Shakespeare's art. What she says as to the effect of his tragedy on *readers* is also felicitous : and her remark on the Roman plays—"that *Antonius* and *Brutus* did not speak better to the people than he hath feigned them"—is reiterated with excellent effect by Archbishop Trench, in his *Lectures on Plutarch*. That she imitated Shakespeare, in her poems, is countenanced by similarities of diction ; e. g., in 1653 she writes :

"Had sinews room fancy therein to breed,  
Copies of verses might from the heel proceed."

Which appears to be imitated from *King Lear*, where the fool says :

"If a man's brains were in his heels, were't not in danger of kibes?"

[But in her "General Prologue to all my Playes" (prefixed to her *Playes*, published in 1662) she modestly disclaims any comparison with former masters :—

"As for *Ben. Johnsons* brain, it was so strong,  
He could conceive, or judge, what's right, what's wrong ;  
His Language plain, significant, and free,  
And in the English Tongue, the Masterie :  
Yet Gentle *Shakespear* had a fluent Wit,  
Although less Learning, yet full well he writ ;  
For all his Playes were writ by Natures light,  
Which gives his Readers, and Spectators sight.  
But Noble Readers, do not think my Playes  
Are such as have been writ in former daies ;  
As *Johnson, Shakespear, Beaumont, Fletcher* writ ;  
Mine want their Learning, Reading, Language, Wit." L. T. S.]

Some account of this admirable woman is given in Pepys' *Diary*, vol. iv. pp. 284, *note*, 302, 315 (Rev. M. Bright's edition, 1877), and in Evelyn's *Diary and Correspondence*, vol. ii. pp. 25, 26 (Ed. 1859, in 4 vols.).

## CHARLES COTTON, 1665.

“ Ah, Sister, sister ! had’st not thou,  
 Play’d Mistrefs *Quicklies* office so,  
 And sooth’d me up till I grew jolly,  
 I never had committed Folly :

\* \* \* \* \*

But ’twas so dark, as well it might,  
 Being ’twixt twelve and one at night ;  
 That had the nimble Currier  
 In kindness staid his leisure there,  
 Though clad in *Falstaff’s Kendal Green*,  
 He could not possibly be seen.

*Scarronides : or Virgil Travestie. A Mock-Poem. In  
 imitation of the Fourth Book of Virgil’s Æneis in  
 English Burlesque. 1665, pp. 118, 123. (Works, ed.  
 1771, pp. 127, 129.)*

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[These allusions have been kindly pointed out by Mr. R. Roberts of  
 Boston. L. T. S.]

ANONYMOUS, 1666.

Great *MONK* so *thundered*, that 'twas hard to say  
Whether 'twas *He*, or *Fate*, that got the Day.

*Smith* sent such *Thunderbolts* as ne'r were made  
By *Vulcan*, since he first wrought of his Trade;  
Who gaz'd, but durst not come within a Shot,  
For fear his other *Legg* had gone to *Pott*. . . . .

Had *Goffe*,<sup>1</sup> *Ben. Johnson*, or had *Shakespear* been .  
*Spectators* there, such *Acts* they should have seen, . .  
As they ne'r *acted* in an *English Scean* : . . . . . }  
These fought with Blows, they only clash'd in Words;  
They fought with Foyls, but these with naked Swords.  
Here should they've seen an angry Sea their *Stage*,  
*Cover'd* with rolling Billows, Foam and Rage;  
Now sunk to Hell, anon with Pride so high,  
As if it gave defiance to the Skie.  
There should they've seen *retiring Rooms* of *VVar*,  
Such *Rooms* as farr excells *Romes Theater* :  
A Ghastfull *Scean*, not *Thebes*, but *Thetis VVomb*,  
VVherein the *Actors* did themselves intomb.

The Dutch Gazette :/ or, / The Sheet of Wild-Fire, that  
Fired the / Dutch Fleet./ *Licensed Aug. 20 Roger*  
*L'Estrange. London, Printed by T. Leach, in Shoe-*  
*Lane, 1666. A Broadside. Brit. Mus. 831. l. 9.*  
(now marked C. 20. f.) art. 70.—F. J. F.

<sup>1</sup> See p. 58, above.

## J. HOOKE [LIST OF MORDEN'S BOOKS], 1667.

Nomina et Pretia aliquot Librorum ex Diario Dni Guil:  
Mordeni defumpta per J: Hooke. Aug: 24. 1677.

Shakespears Plays [£]01 : 02[s] : 00[d].

*Sloane MS. 3452, Brit. Mus., p. 56. [Noticed by Edward J. L. Scott, Athenæum, 5 March, 1898, p. 32, col. 2.]*

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[The leaf is dated at the top 1667. Sidney's *Arcadia* is mentioned on p. 53*b* (1665), *Purchas Pilgrims*, p. 57 (1668), *Purchas Pilgrimage*, p. 58*b* (1669), *Cotgraves Diction:* p. 63 (1674), and *Booke of Martyrs*, p. 65. M.]

*Anonymous, 1667.*

In our Old Plays, the humor Love and Passion  
Like Doublet, Hose, and Cloak, are out of fashion :  
That which the World call'd Wit in *Shakespears* age,  
Is laught at, as improper for our Stage.

*Love Tricks : or the School of Complements,*  
*by James Shirley. Prologue. 1667.*

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[This is a different Prologue to that prefixed to the play when it first came out in 1631, in Shirley's life-time, under the title of *The School of Complement*. James Shirley died in 1666. L. T. S.]

See vol. i. p. 357.

## JOHN DRYDEN, 1667.

As when a Tree's cut down, the secret Root  
Lives under ground, and thence new Branches shoot;  
So, from old *Shakespear's* honour'd dust, this day  
Springs up and buds a new reviving Play.  
*Shakespear*, who (taught by none) did first impart  
To *Fletcher* wit, to labouring *Johnson* Art.  
He, Monarch-like, gave those his Subjects Law,  
And is that Nature which they paint and draw.  
*Fletcher* reach'd that which on his heights did grow,  
Whilst *Johnson* crept and gather'd all below.  
This did his Love, and this his Mirth digest:  
One imitates him most, the other best.  
If they have since out-writ all other Men,  
'Tis with the drops which fell from *Shakespear's* pen.  
The Storm which vanish'd on the neighb'ring shore,  
Was taught by *Shakespear's* Tempest first to roar.  
That Innocence and Beauty which did smile  
In *Fletcher*, grew on this *Enchanted Isle*.  
But *Shakespear's* Magick could not copy'd be,  
Within that Circle none durst walk but he.  
I must confess 'twas bold, nor would you now  
That liberty to vulgar Wits allow,  
Which works by Magick supernatural things:  
But *Shakespear's* pow'r is Sacred as a King's.  
Those Legends from old Priesthood were receiv'd,  
And he then writ, as people then believ'd.

*Prologue to The Tempest or The Enchanted Island, by Sir  
William D'Avenant and John Dryden. 1676.*

There is no doubt D'Avenant, whatever may have been his parentage or his morals, had very considerable poetical abilities. Remembering the tradition recorded by Aubrey (page 260), it is interesting to read the testimony of Dryden to his dramatic excellence. It is prefixed to the play written by them jointly upon the suggestion of Shakespeare's *Tempest*, and runs thus :

“In the time I writ with him, I had the opportunity to observe somewhat more nearly of him than I had formerly done, when I had only a bare acquaintance with him : I found him then of so quick a fancy, that nothing was propos'd to him on which he could not suddenly produce a thought extremely pleasant and surprising : and those first thoughts of his, contrary to the old Latin Proverb, were not always the least happy. And as his fancy was quick, so likewise were the products of it remote and new. He borrowed not of any other ; and his imaginations were such as could not easily enter into any other man. His Corrections were sober and judicious : and he corrected his own writings much more severely than those of another man, bestowing twice the time and labour in polishing, which he us'd in invention.”

*Preface to The Tempest or The Enchanted Island. 1669.*

[This play was first printed in 1670 (which edition I have not been able to see, and therefore take the extracts from that of 1676), Dryden's *Preface* is dated 1669, and the Epilogue points to its first acting in 1667. The Prologue given above is not signed by Dryden, but we take it to have been written by him. The first and third stanzas of the Epilogue run as follows,—

“Gallants, by all good signs it does appear,  
That Sixty seven's a very damning year,  
For Knaves abroad, and for ill Poets here.

\* \* \* \* \*

The Ghosts of Poets walk within this place,  
And haunt us Actors wheresoe'r we pass,  
In visions bloudier then King *Richard's* was.” L. T. S.]

## JOHN DRYDEN, 1668.

To begin, then, with *Shakespeare*: he was the man who of all Modern, and perhaps Ancient Poets, had the largest and most comprehensive soul. All the Images of Nature were still present to him, and he drew them not laboriously, but luckily: when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learn'd; he needed not the spectacles of Books to read Nature; he look'd inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of Mankind. He is many times flat, insipid; his Comick wit degenerating into clenches, his serious swelling into Bombast. But he is alwayes great, when some great occasion is presented to him: no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of [the] Poets.

*Quantum lenta solent, inter viberna cupressi.*

The consideration of this made Mr. *Hales* of *Eton* say, That there was no subject of which any Poet ever writ, but he would produce it much better treated of in *Shakespeare*; and however others are now generally prefer'd before him, yet the Age wherein he liv'd, which had contemporaries with him, *Fletcher* and *Johnson* never equall'd them to him, in their esteem: And in the last Kings Court, when Ben's reputation was at highest, Sir *John Suckling*, and with him the greater part of the courtiers, set our *Shakespeare* far above him.

*Beaumont* and *Fletcher*, of whom I am next to speak, had with the advantage of *Shakespeare's* wit, which was their precedent, great natural gifts, improv'd by study.

*Of Dramatick Poesie, an Essay.* 1668. [4to.] p. 47.



[The following passage from Daniel George Morhoff, fourteen years after Dryden's Essay, which is referred to by Ulrici (*Shakspeare's Dramatische Kunst*, 1874, Part 3, p. 183) as the first mention of Shakespere by a German writer, is interesting in connection with the above extract.

"Der *John Dryden* hat gar woll und gelahrt von der *Dramatick Poesi* geschrieben. Die Engelländer die er hierin anführt sein *Shakespeare, Fletcher, Beaumont* von welchen ich nichts gesehen habe. *Ben. Johnson* hat gar viel geschrieben, welcher meines erachtens kein geringes Lob verdienet."

*Unterricht von der Teutschen Sprache und Poesie, deren Ursprung, Fortgang und Lehrsätzen. Kiel, 1682. Cap. IV, Von der Engelländer Poeterey, p. 250.*

("John Dryden has well and learnedly written of Dramatic Poesie. The English whom he quotes therein are Shakespeare, Fletcher, Beaumont, of whom I have seen nothing. Ben Johnson has written a great deal which in my judgment deserves no small praise.")

Shakespere was early known abroad; three of his plays, now in Zurich library, were brought over by the Swiss, J. R. Hess, who was in England in 1614; and *Hamlet*, *King Lear*, and *Roméo & Juliet* were acted at Dresden by the English comedians in 1626, as appears by a list of plays performed by them in that year. Much curious and interesting information on the companies of English Actors in Germany and the Netherlands, in the 16th and 17th centuries, is given in Albert Cohn's *Shakespeare in Germany*, 1865 (see the foregoing facts on pp. xx, cxv), and since the publication of his work recent discoveries in the Minute books of Cologne shew that English actors appeared in that city in several different years between 1592 and 1612. See Dr. L. Ennen's articles in the *Stadt-Anzeiger der Kölnischen Zeitung*, Nov. 17, 20, 21, and 22, 1877. L. T. S.]

## JOHN DRYDEN, 1668.

The Master-piece of *Seneca* I hold to be that Scene in the *Troades*, where *Ulysses* is seeking for *Astyanax* to kill him; There you see the tenderneſs of a Mother, ſo represented in *Andromache*, that it raiſes compaſſion to a high degree in the Reader, and bears the neareſt reſemblance of any thing in their Tragedies to the excellent Scenes of Paſſion in *Shakeſpeare*, or in *Fletcher*:—*Of Dram. Poefie*, p. 44.

The unity of Action in all their [the French] Plays is yet more conſpicuous, for they do not burden them with under-plots as the Engliſh do; \* \* \* \* From hence likewise it ariſes that the one half of our Actors are not known to the other. They keep their diſtances as if they were *Mountagues* and *Capulets*, and ſeldom begin an acquaintance till the laſt Scene of the Fifth Act, when they are all to meet upon the Stage.—(p. 28.)

On the other ſide, if you conſider the Hiſtorical Playes of *Shakeſpeare*, they are rather ſo many Chronicles of Kings, or the buſineſs many times of thirty or forty years, crampt into a representation of two hours and a half, which is not to imitate or paint Nature, but rather to draw her in miniature, to take her in little; to look upon her through the wrong end of a Perſpective, and receive her Images not onely much leſs, but infinitely more imperfected than the life: this inſtead of making a Play delightful, renders it ridiculous.

*Quodcunque oſtendis mihi ſic, incredulus odi.*

For the Spirit of man cannot be satisfied but with truth, or a least verisimilitude; and a Poem is to contain, if not τὰ ἔτυμα, yet ἐρύμοισιν ὁμοῖα, as one of the Greek Poets has expressed it.

(p. 29, 30.)

Hence the reason is perspicuous, why no French Playes, when translated, have, or ever can succeed upon the English Stage. For, if you consider the Plots, our own are fuller of variety, if the writing ours are more quick and fuller of spirit: and therefore 'tis a strange mistake in those who decry the way of writing Playes in Verse, as if the English therein imitated the French. We have borrow'd nothing from them; our Plots are weav'd in English Loomes: we endeavour therein to follow the variety and greatness of characters which are deriv'd to us from *Shakespeare* and *Fletcher*: the copiousness and well-knitting of the intrigues we have from *Johnson*, and for the Verse it self we have English Presidents of elder date than any of *Corneille's* Playes: (not to name our old Comedies before *Shakespeare*, which were all writ in verse of six feet, or *Alexandrin's*, such as the French now use) I can show in *Shakespeare*, many Scenes of rhyme together, and the like in *Ben. Johnson's* Tragedies:—(p. 46.)

But to return from whence I have digress'd, I dare boldly affirm these two things of the English Drama: First, That we have many Playes of ours as regular as any of theirs; and which, besides, have more variety of Plot and Characters: And secondly, that in most of the irregular Playes of *Shakespeare* or *Fletcher* (for *Ben. Johnson's* are for the most part regular) there is a more masculine fancy and greater spirit in all the writing, than there is in any of the French. I could produce even in *Shakespeare's* and *Fletcher's* Works, some Playes which are almost exactly form'd, as the *Merry Wives of Windsor*, and the *Scornful Lady*:

but because (generally speaking) *Shakespeare*, who writ first, did not perfectly observe the Laws of Comedy, and Fletcher, who came nearer to perfection, yet through carelessness made many faults; I will take the pattern of a perfect Play from *Ben. Johnson*, who was a careful and learned observer of the Dramatique Lawes, and from all his Comedies I shall select *The Silent Woman*; of which I will make a short Examen, according to those Rules which the French observe.

As *Neander* was beginning to examine the *Silent Woman*, *Eugenius*, looking earnestly upon him; I beseech you *Neander*, said he, gratifie the company and me in particular so far, as before you speak of the Play, to give us a character of the Authour; and tell us frankly your opinion, whether you do not think all Writers, both French and English, ought to give place to him?

I fear, replied *Neander*, That in obeying your commands I shall draw a little envy upon my self. Besides, in performing them, it will be first necessary to speak somewhat of *Shakespeare* and *Fletcher*, his Rivalls in Poesie; and one of them, in my opinion, at least his equal, perhaps his superiour.—(p. 46, 47.)

[Then follows, p. 47, 48, the passage “To begin then with *Shakespeare*,” etc., printed above, p. 141.]

Their Plots [i. e. Beaumont and Fletcher’s] were generally more regular than *Shakespeare’s*, especially those which were made before *Beaumont’s* death; and they understood and imitated the conversation of Gentlemen much better; whose wilde debaucheries, and quickness of wit in repartees, no Poet can ever paint as they have done. \* \* \* \* Their Playes are now the most pleasant and frequent entertainments of the Stage; two of theirs being acted through the year for one of *Shakespeare’s* or *Johnsons*: the reason is, because there is a certain gayety in their Comedies, and Pathos in their more serious Playes, which suits

generally with all mens humours. *Shakespeares* language is likewise a little obsolete, and *Ben. Johnson's* wit comes short of theirs.—(p. 48, 49.)

If I would compare him [Ben Johnson] with *Shakespeare*, I must acknowledge him the more correct Poet, but *Shakespeare* the greater wit. *Shakespeare* was the Homer, or Father of our Dramatick Poets; *Johnson* was the *Virgil*, the pattern of elaborate writing; I admire him, but I love *Shakespeare*.

(p. 50.)

I am assur'd from diverse persons, that *Ben. Johnson* was actually acquainted with such a man, one altogether as ridiculous as he<sup>1</sup> is here represented. Others say it is not enough to find one man of such an humour; it must be common to more, and the more common the more natural. To prove this they instance in the best of Comical Characters, Falstaff: There are many men resembling him; Old, Fat, Merry, Cowardly, Drunken, Amorous, Vain, and Lying: But to convince these people I need but tell them, that humour is the ridiculous extravagance of conversation, wherein one man differs from all others. If then it be common or communicated to many, how differs it from other mens? or what indeed causes it to be ridiculous so much as the singularity of it? As for Falstaffe, he is not properly one humour, but a Miscellany of Humours or Images, drawn from so many several men; that wherein he is singular in his wit, or those things he sayes, *præter expectatum*, unexpected by the Audience; his quick evasions when you imagine him surpriz'd, which as they are extreamly diverting of themselves, so receive a great addition from his person; for the very sight of such an unwieldy old debauch'd fellow is a Comedy alone.—(p. 51, 52.)

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<sup>1</sup> Morose in *The Silent Woman*.

You [Lisideius and Neander] have concluded, without any reason given for it, that Rhyme is proper for the Stage. I [Crites] will not dispute how ancient it hath been among us to write this way; perhaps our Ancestours knew no better till *Shakespeare's* time. I will grant it was not altogether left by him, and that *Fletcher* and *Ben. Johnson* us'd it frequently in their Pastorals, and sometimes in other Playes \* \* \* To prove this [that Rhyme is not allowable in serious Playes], I might satisfie myself to tell you, how much in vain it is for you to strive against the stream of the peoples inclination; the greatest part of which are prepossess'd so much with those excellent Playes of *Shakespeare*, *Fletcher*, and *Ben. Johnson*, (which have been written out of Rhyme) that except you could bring them such as were written better in it, and those too by persons of equal reputation with them, it will be impossible for you to gain your cause with them, who will still be judges.—(p. 57.)

And this, Sir, calls to my remembrance the beginning of your discourse [p. 56, 57], where you [Crites] told us we should never find the Audience favourable to this kind of writing, till, we could produce as good Playes in Rhyme, as *Ben. Johnson*, *Fletcher*, and *Shakespeare*, had writ out of it. But it is to raise envy to the living, to compare them with the dead. They are honor'd and almost ador'd by us, as they deserve; neither do I [Neander] know any so presumptuous of themselves as to contend with them. Yet give me leave to say thus much, without injury to their Askes, that not onely we shall never equal them, but they could never equal themselves, were they to rise and write again. We acknowledge them our Fathers in wit, but they have ruin'd their Estates themselves before they came to their childrens hands. There is scarce an Humour, a Character, or any kind of Plot, which they have not blown upon: all comes fullied or waisted to us: and were they to entertain this Age, they could

not make so plenteous treatments out of such decay'd Fortunes. This therefore will be a good Argument to us either not to write at all, or to attempt some other way. There is no bayes to be expected in their Walks; *Tentanda via est quæ me quoque possum tollere humo.*—(p. 64, 65.)

Of / Dramatick Poesie, / an / Essay. / By John Dryden Esq; / \* \* \* \* London, / Printed for *Henry Herringman*, at the Sign of the / *Anchor*, on the Lower-walk of the New-/*Exchange*. 1668. / 4to.

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1669.

But I fear least defending the receiv'd words, I shall be accus'd for following the New way, I mean, of writing Scenes in Verse: though to speak properly, 'tis not so much a new way amongst us, as an old way new reviv'd; For many Years before *Shakespeare's* Plays, was the Tragedy of Queen *Gorboduc*<sup>1</sup> in *English* Verse, written by that famous Lord *Buckhurst*, afterwards Earl of Dorset, \* \* \* \* *Shakespeare* (who with some Errors not to be avoyded in that Age, had, undoubtedly a larger Soul of Poesie than ever any of our Nation) was the first, who to shun the pains of continuall Rhyming, invented that kind of Writing, which we call blanck Verse, but the *French* more properly, *Prose Mesuree*: into which the *English* Tongue so naturally Slides, that in writing Prose 'tis hardly to be avoyded.

Dedication "To the Right Honorable Roger Earl of Orrery."  
Sig. A3 back.

The / Rival / Ladies / A / Tragi-Comedy / As it was Acted at the *Theatre-Royal*. / *Nos hæc Novimus esse nihil*. / Written by / *John Dryden*, Esquire. / London, / Printed for *H. Herringman*, and are to be sold at his shop in / the Lower walk in the *New Exchange*. 1669. / 4to.

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<sup>1</sup> *Ferrex and Porrex*, by Thomas Norton and Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset, was sometimes called the tragedy of *Gorboduc* (Halliwell, Dict. of Old Eng. Plays). Gorbogudo, king of Britain, had two sons, Ferrex and Porrex. Their mother's name was Widen (Geoffrey of Monmouth, *British History*, Book II. chap. 16).

## JOHN DRYDEN, 1669.

It [the play] was originally *Shakespear's*: a Poet for whom he [Sir W. Davenant] had a particularly high veneration, and whom he first taught me to admire. The Play it self had formerly been acted with success in the *Black-Friers*: and our excellent *Fletcher* had so great a value for it, that he thought fit to make use of the same design, not much varied, a second time. Those who have seen his *Sea-Voyage*, may easily discern that it was a Copy of *Shakespear's Tempest*: the Storm, the Desert Island, and the Woman who had never seen a Man, are all sufficient Testimonies of it. But *Fletcher* was not the onely Poet who made use of *Shakespear's* Plot: &c. &c. [See vol. i. p. 410.]

\* \* \* \* \*

I am satisfi'd I could never have receiv'd so much honour, in being thought the Author of any Poem, how excellent soever, as I shall from the joyning my imperfections with the merit and name of *Shakespear* and Sir *William Davenant*.

*Preface to "The | Tempest, | or the | Enchanted Island. | A | Comedy | As it is now Acted | At his | Highness | the | Duke of York's Theatre, | London, | Printed by J. Macock, for Henry Herringman at the Sign of the | Blew Anchor in the Lower Walk of the New Exchange. | M.DC.LXXVI. (by Sir William Davenant and John Dryden), 4to. [signed J. Driden. Decem. 6. 1669].*

[B. N.]



## W. DAVENANT, REF. 1668.

Before April 17, 1668, when Sir William Davenant died, he mixt *Measure for Measure* and *Much Ado* up into his *Law against Lovers*, first printed in his Works, 1673, ii. 273. (See after, p. 345.)

“Act I. Scene I.

*Enter Duke, Angelo, and Attendants.*

*Duke.*    My fare in this your science does exceed  
           The measures of advice; and to your skill,  
 By deputation, I resolve to leave a while  
 My place and strength.”

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Baker's entry of the play (*Biogr. Dram.* ii. 364, col. 2) is “THE LAW AGAINST LOVERS, Tragi-Com. by Sir W. Davenant. Fol. 1673. This play, which met with great success, is a mixture of the two plots of Shakspeare's *Measure for Measure*, and *Much Ado about Nothing*. The characters, and almost the language of the piece, are borrowed from that divine author,—all that Sir William has done, being to blend the circumstances together, so as to form some connexion between the plots, and to soften and modernize those passages of the language which appeared rough or obsolete. The scene, Turin.”

—F. J. F.

## SIR W. DAVENANT, 1668.

In this year was publisht a play founded, more or less, on *The Two Noble Kinsmen* by Shakspeare and Fletcher. Its title is "The / Rivals. / A / Comedy. / Acted by His Highnes the / Duke of York's Servants. / Licensed September 19. 1668. / *Roger L'Estrange.* / London, / Printed for *William Cademan*, at the *Pope's Head* in / the Lower Walk of the *New Exchange*, 1668."

"The Actors Names" are

[2 N. K.]

"Arcon	<i>The Prince of Arcadia.</i>	[for	Theseus
Polynices	<i>His General.</i>		Pirithous
Provost	<i>Mr. and keeper of the Cittadel.</i>		Gaoler
Theocles	} <i>Rivals to the Princess Heraclia</i>	}	Palamon
Philander			Arcite
Cunopes	<i>The Provost's Man</i>		
Heraclia	<i>Neece to the Prince</i>		Emilia
[Cleone,	her waiting-woman]		Her waitingwoman
Celania	<i>Daughter to the Provost</i>		Gaoler's Daughter]
Leucippe	<i>Celania's Maid.</i>		

Attendants and Guards."

The parts of the play used are mainly Fletcher's. Theocles and Philander are kinsmen of the tyrant Harpacus, and have been taken prisoners in the battle in which Arcon has killd Harpacus.

In this part, *The Rivals* borrows a bit from Shakspeare's (?) Act I. sc. iv. of the 2 *Noble Kinsmen*.

*Rivals*, I. ii. p. 3.

2 *N. K.* I. iv. : ed. Littledale.

*Arcon.* They are not wounded  
much?

*Theseus.* . . . They are not dead? 24

*Provost.* Not mortally ;

*Herald.* Nor in a state of life : . . .  
yet they breathe,

But yet their wounds are not Con-  
temptible.

And have the name of men. 28

*Arcon.* Let 'em have Noble usage :  
Summon all

*Theseus.* Then like men, use 'em

Our Surgeons to their Cure ; Their  
Lives concern us

. . . all our surgions 30

Much more then Millions do of Com-  
mon rank.

Convent in their behoofe . . . their  
lives concerne us 32

I value pris'ners of their quality

Much more than Thebs is worth :  
rather then have 'em

. . . Sound and at liberty, I would  
'em dead ; 35

Too much to let 'em Captives be to death.	But, forty thousand fold, we had rather have 'em
Yet <i>Provost</i> let their persons be secur'd	Prisoners to us then death. Beare 'em speedily
I' th' Cittadel, till we give further order.	From our kinde aire,—to them unkinde,—and minister
	What man to man may doe. 39

Theocles and Philander are confined in the Citadel, and while walking on the Tarras (terrace), talk Fletcher (among other things) :

<i>The Rivals</i> , Act I. p. 6, 7.	2 <i>N. K.</i> II. ii. 1—55 : ed. Littledale.
<i>Theo.</i> Cosin, How d'you? . . .	<i>Palamon.</i> How doe you, noble cosen? . . .
<i>Phi.</i> I'm strong enough I hope for Misery,	Why, strong inough to laugh at misery.
Although I fear, we are for ever pris'ners.	. . . . We are prisoners 3
<i>Theo.</i> My thoughts are of the same complexion too. . .	I feare for ever cosen. <i>Arcite.</i> I beleeve it. . . .
<i>Philan.</i> O, Cosin <i>Theocles</i> , How are we lost?	<i>Pal.</i> Oh cosen <i>Arcite</i> ,
Where are our kindred, friends and Country now,	Where is Thebs now? where is our noble country?
Those comforts we shall never meet agen.	Where are our friends and kindreds? Never more 8
No more shall we behold the games of Honour	Must we behold those comforts, never see
Where Youths (with painted favours hung	The hardy youthes strive for the games of honour,
Like tall Ships under Sail) striving for fame, [p. 7.]	Hung with the painted favours of their ladies,
Rival each others glory. We no more	Like tall ships under saile ;
Like twins of honour e're shall exercise	. . . whilst <i>Palamon</i> and <i>Arcite</i>
Our arms agen. Our Swords which Lightn'd in	(Out-stript the people's praises . . .
The peoples Eyes, must now, like Trophy's, hang	O, never 16, 17
To deck the Temples of the Gods that hate us,	Shall we two exercise, like twyns of honour,
And signify our ruine and defeat.	Our armes againe . . . Our good swords now—
	. . . like age, must run to rust,
	And decke the temples of those gods that hate us. . . .

*Theo.* Our hopes are pris'ners with  
us, we review  
Our former happiness in vain. Our  
Youth  
Too soon will wither into age, and  
prove  
Like a too timely Spring, abortive.  
Here  
(Which more afflict us) we shall both  
expire  
Unmarried ; No imbraces of a Wife,  
Loaden with Kisses and a thousand  
*Cupids*,  
Shall ever clasp our necks, no issue  
know us,  
No figures of our selves shall we e're  
see  
To glad our age, and like (young  
Eagles) teach 'em  
To look against bright arms.

*Phila.* No more shall we e're hol-  
low to our Hounds  
Which shook the aged Forrest with  
their Eccho,  
All pleasures here shall perish, and  
at last  
(Which is the Curse of Honour,) We  
shall dye  
Children of grief and ignorance.

*Arcite.* No, Palamon, 26  
Those hopes are prisoners with us :  
here we are,  
And here the graces of our youthes  
must wither,  
Like a too-timely spring ; here age  
must finde us,  
And, which is heaviest, Palamon,  
unmarried ;  
The sweete embraces of a loving  
wife, 30  
Loden with kisses, armd with thou-  
sand cupids,  
Shall never claspe our neckes ; no  
issue know us,  
No figures of our selves shall we e'er  
see, 33  
To glad our age, and like young  
eagles teach 'em  
Boldly to gaze against bright  
armes . . . 35  
*Pal.* 'Tis too true, Arcite. To  
our Theban houndes 46  
That shooke the aged forest with  
their ecchoes,  
No more now must we halloa ; . . all  
valiant uses . . .  
In us two here shall perish : we shall  
die— 52  
Which is the curse of honour—lastly,  
Children of greife and ignorance. 55

In the rest of the scene, and in Act II, more of Fletcher is borrowd. Heraclia and Celania overhear the prisoners' talk, and Celania evidently falls in love with Philander. The latter, in Act II, first sees Heraclia in the garden, and shows her to Theocles, who proclaims his love to her, and is reproacht by Philander, and they quarrel. Theocles is set free (tho' banisht) at the asking of Polynices, whose life he had saved in the battle. But he disguises himself, and in Act III, sc. i, (p. 24,) which is from Fletcher's II. v. of 2 *N. K.*\*, is, as victor in the country games, assignd to

\* *Arcon.* May I demand wherein?  
*Theocles.* In somewhat of all  
Noble qualities ;

*Theseus.* . . . What proves you? 9  
*Arcite.* A little of all noble quali-  
ties :

Heraclia as her attendant. Meantime Philander has been set free by Celania, who gets the prison-keys from her father's man Cunopes, who loves her. In Act III. sc. ii, modelld on 2 *N. K.* III. i.—Shakspeare, toucht by Fletcher,—the rivals meet. As in 2 *N. K.*, Theocles loses the King and his niece in the wood, and thus apostrophises her (p. 27) :

<p>O <i>Heraclia</i> !  Sweeter than Spring and all the  golden buttons  On her fresh boughs ;  How fortunate am I in such a Mis-  tress ?</p>	<p>O queene Emilia, 4  Fresher then May, sweeter  Then hir gold buttons on the  bewes . . .  . . . thrice blessed chance  To drop on such a mistris . . (14) . . .  Alas, alas 22</p>
<p>Alas, poor pris'ner ! poor <i>Philander</i> !  Thou little dream'st of my success :  thou think'st  Thy self more bless'd to be near  <i>Heraclia</i>.  Me thou presum'st most wretched,  though I'm free ;  Because thou think'st me in my  Country, but  Wer't thou acquainted with my hap-  piness,  How I enjoy the lustre of her Eyes,  What passion, Cosin, wou'd possess  thee ?</p>	<p>Poore cosen Palamon, poore pri-  soner ! thou  So little dream'st upon my fortune,  that 24  Thou think'st thy selfe the happier  thing, to be  So neare Emilia ; me thou deem'st  at Thebs,  And therein wretched, although free ;  but if  Thou knew'st my mistris breathd on  me, and that 28  I ear'd her language, livde in her eye,  O coz,  What passion would enclose thee !</p>
<p><i>Enter Philander out of a bush.</i>  <i>Phila.</i> Traitor Kinsman ! thou  shoud'st perceive my  Passion, were this hand but owner of  a Sword ;</p>	<p><i>Enter Palamon as out of a bush . . .</i>  <i>Pal.</i> Traytor kinsman !  Thou shouldst perceive my passion,  if these signes  Of prisonment were off me, and this  hand 32</p>
<p>I could have kept a Hawk and hol-  low'd well  To a deep Cry of doggs. I dare not  praise  My Horse-man-ship, yet those who  know me well  Gave me a Character I blush to own.  But I am most ambitious to be  thought a Soldier.</p>	<p>I could have kept a hawke, and well  have holloa'd  To a deepe crie of dogges ; I dare  not praise 12  My feat in horsemanship, yet they  that knew me  Would say it was my best peece ; last  and greatest,  I would be thought a souldier. 15</p>



*Roscius Anglicanus* (1708, p. 23-4), ed. 1789, p. 32-3: "*The Rivals* \*, a Play; wrote by *Sir William Davenant*; having a very fine interlude in it, of vocal and instrumental music, mixt with very diverting dances; Mr *Price* introduced the dancing by a short comical prologue, gain'd him an universal applause of the town . . . all the Women's Parts admirably acted; chiefly Ce[lan]ia, a Shepherdess, being mad for Love; especially in singing several wild and mad songs; *My Lodging is on the Cold Ground*, &c. She performed that so charmingly, that not long after, it rais'd her from her bed on the cold ground, to a Bed Royal.† The Play, by the excellent Performance, lasted uninterruptedly Nine Days, with a full audience."

Oldys adds, in his MS. note in Utterson's interleavd copy of Langbaine's *Engl. Dram. Poets* in the Brit. Mus. (p. 547, C. 45. d.), "The Song she sings in her phrenzy, *My lodging is on the cold ground*, &c, became very famous from her charming the King [Charles II.] in it." On Downes's authority, then, I put *The Rivals* down to his master Davenant.

*Play*, in order to furnish the Performers with written parts, and to prompt them when necessary. In "*The Spanish Tragedy: or Hieronimo is mad again*," a play is introduced, as in *Hamlet*, and this is spoken relative to it,

"Here, brother, you shall be the *book-keeper*,  
This is the argument of that they show."

Old Plays, 1780, Vol. 3, Page 224.

*Ben Jonson*, in his Induction to *Cynthia's Revels*, calls this retainer to the stage, the *Book-holder*.—p. iii. ed. 1789.

\* I know not on what authority this Play of *The Rivals* is ascribed to *Davenant*; it is not in the Folio collection of his works, nor does the 4to edition of it, 1668, bear his name. It is a very indifferent alteration of *Shakespeare* and *Fletcher's* TWO NOBLE KINSMEN, and contains several Songs, &c. not in the Original; particularly a hunting-dialogue sung by Forresters, Hunters, and Huntresses: the ideas and hunting-terms in which are entirely borrowed from *Ben Jonson's* Pastoral of *The Sad Shepherd*. [T. Davies.]

An alteration of *The Two Noble Kinsmen*, by the Editor of this Tract, was performed at the Theatre-Royal, Richmond, 1779.—F. G. Waldron's 1789 ed. of Downes, with T. Davies's Notes, p. 32, 33.

† Charles II. had by this Mrs. Davis or Moll Davis a daughter, 'who was named *Mary Tudor*, and was married to *Francis Lord Radcliffe*, afterwards Earl of *Derwentwater*.'—Evans's *Ballads*, 1784, iii. 285.—*ib.* p. 33.

Nell Gwyn got rid of Moll Davis by giving her some sweetmeats made up with aperients one night before she went to the King.—*Lives of the most celebrated Beauties*, &c., 1715, quoted by Davies, *ib.* p. 33. Nell Gwyn's son was made Duke of St. Albans, and his issue are among our hereditary legislators, I suppose.

## THO. SHADWELL, 1668.

I have endeavour'd to represent variety of Humours (most of the persons of the *Play* differing in their Characters from one another) which was the Practise of *Ben Johnson*, whom I think all Dramatick *Poets* ought to imitate, though none are like to come near; he being the onely person, that appears to me to have made perfect Representations of Humane Life: most other Authors, that I ever read, either have wilde Romantick *Tales*, wherein they strein Love and Honour to that Ridiculous height, that it becomes Burlesque: or in their lower Comœdies content themselves with one or two Humours at most, and those not near so perfect Characters as the admirable *Johnson* alwayes made, who never wrote Comedy without seven or eight considerable<sup>1</sup> Humours. I never saw one except that of *Falstaffe*, that was in my judgment comparable to any of *Johnson's* considerable Humours: You will pardon this digression when I tell you he is the man, of all the World, I most passionately admire for his Excellency in Drammatick-Poetry.

*The Preface to 'The / Sullen Lovers: / or, the / Impertinents. / A / Comedy / Acted<sup>2</sup> by his Highness the Duke of / Yorkes Servants. / Written by / Tho. Shadwell. / . . . In the Savoy, / Printed for Henry Herringman at the Sign of the Anchor in the Lower-Walk of the New-Exchange. 1668. 4to.*

For further praise of Ben Jonson by Shadwell, see his Preface to his *Humourists*, Works, G 3, back, and his Epilogue to it; his Epistle Dedicatory to his *Virtuoso* (Mr. J. 'was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be'); his Prefaces to his *Royal Shepherdess* ('the incomparable Johnson'), and *Psyche*; his Prologue to his *Squire of Alsatia*, to his *Lancashire Witches* ('the most admirable Johnson'), &c.—F. J. F.

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<sup>1</sup> Excellent, in *Works*, 1720.

<sup>2</sup> at the / Theatre Royal / by / Their Majesties Servants.—*Works*, 1720, vol. 1.



## ROBERT WILD, 1668.

*Upon some Bottles of Sack and Claret, laid in Sand,  
and covered with a Sheet.*

Enter, and see this Tomb (Sirs) do not fear,  
No Spirits, but of Wine, will fright you here :  
Weep o're this Tomb, your Sorrows here may have  
Wine for their sweet Companions in the grave.  
A dozen *Shakespears* here interr'd do lie ;  
Two dozen *Johnsons* full of Poetry.

*Iter Boreale. With large Additions of several  
other Poems. 1668. p. 63.*

[This is apparently taken from *Parnassus Biceps*, 1656 (see ante, p. 64), where the word 'Wine' is represented by 'Sack.' M.]

SIR JOHN DENHAM, 1668.

Old *Chaucer*, like the morning Star,  
To us discovers day from far,  
His light those Mists and Clouds dissolv'd,  
Which our dark Nation long involv'd ;  
But he descending to the shades,  
Darkness again the Age invades.  
Next (like *Aurora*) *Spencer* rose,  
Whose purple blush the day foreshows ;  
\* \* \* \* \*  
By *Shakespear's*, *Johnson's*, *Fletcher's* lines,  
Our Stages lustre *Rome's* outshines :  
These Poets near our Princes sleep,  
And in one Grave their Mansion keep ;  
\* \* \* \* \*  
Time, which made them their Fame outlive,  
To *Cowley* scarce did ripeness give.  
Old Mother Wit, and Nature gave  
*Shakespear* and *Fletcher* all they have ;  
In *Spencer*, and in *Johnson*, Art  
Of flower Nature got the start ;

*Poems and Translations, with The Sophy. 1668. pp.*  
*89, 90. On Mr. Abraham Cowley, his Death and*  
*Burial amongst the Ancient Poets.*

---

Did Sir John really think that Shakespere was buried in Westminster  
bey, as the above lines would seem to imply? Cowley died in 1667, his  
and Denham in 1668. L. T. S.]

## EDWARD PHILLIPS, 1669.

Hoc seculo [sc. temporibus Elizabethæ reginæ et Jacobi regis] floruerunt \* \* \* Gulielmus Shæcsperius, qui præter opera Dramatica, duo Poemata *Lucretiæ stuprum à Tarquinio*, et *Amores Veneris in Adonidem*, Lyrica carmina nonnulla composuit : videtur fuisse, siquis alius, re verâ Poeta natus. Samuel Daniel non obscurus hujus ætatis Poeta, etc.

\* \* \* Ex eis qui dramaticè scripserunt, Primas sibi vendicant Shæcsperus, Jonsonus et Flecherus, quorum hic facundâ et politâ quâdam familiaritate Sermonis, ille erudito judicio et Ufu veterum Authorum, alter nativâ quâdam et Poeticâ sublimitate Ingenii excelluisse videntur. Ante hos in hoc genere Poeseos apud nos eminuit Nemo. Pauci quidem antea scripserunt, at parum fœliciter ; hos autem tanquam duces itineris plurimi saltem æmulati sunt, inter quos præter Sherleium, (proximum à supra memorato Triumviratu,) Suclingium, Randolphium, Davenantium et Carturitium \* \* enumerandi veniunt Ric. Bromeus, Tho. Heivodus, etc.

*Tractatulus de Carmine Dramatico Poetarum, et compendiosa Enumeratio Poetarum a Tempore Dantis Aligerii usque ad hanc Ætatem. Added to the seventeenth edition of Thesaurus J. Buchleri of 1669. Collated from the edition of 1679, pp. 396, 397, 399. C. M. I.*

SIR THOMAS CULPEPER, THE  
YOUNGER, 1670.

I am not so in love with our own times and faces, as that I fancy in our selves a greater excellency, then in our predeceffors; who can think that the famous St. [so] *Phillip Sydney*, or the incomparable Lord *Bacon* have been out done in their severall kinds, or *Shakespear*, *Beaumont*, and *Fletcher*, or *Ben Iohnson* in theirs, by any of our present writers :

*Essayes / or / Moral Discourses / On several / Subjects. Written by a Person of Honour. / [Sir T. Culpeper] London. / Printed by H. Bruges, for Thomas Proudlove / and are to be sold at his Shop at the / Turn-stile, near New-Market in Lin-|colns-Inne Feilds, 1671. p. 109.*

---

[The book was licensed on November 7th, 1670. M.]

## ANDREW MARVELL, 1670.

*Further Instructions to a Painter. . . .*

\*

\*

Then change the Scene, and let the next present  
 A Landskip of our Motley Parliament;  
 And place hard by the Barr, on the Left-hand,  
*Circean Clifford* with his Charming Wand:  
 Our Pig ey'd                    on his                    Fashion,  
 Set by the worst Attorney of our Nation:  
 This great Triumvirate that can divide  
 The spoils of *England*, and along that fide  
 Place *Falstafs* Regiment of thred bare Coats,  
 All looking this way, how to give their Votes.

*Poems | on | Affairs of State | . . . [the First Part] | 1697.*  
 [p. 124.]

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[In the 4-volume edition of 1703, p. 116. The blanks are in the original. M.]

## RICHARD FLECKNOE, 1670.

*Of the difference  
Betwixt the Ancient and Modern Playes.*

If any one the difference woud know,  
 Betwixt the *Ancient Playes* and *Modern* now;  
 In *Ancient Times* none ever went away,  
 But with a glowing bosome from a Play,  
 With somewhat they had *heard*, or *seen* so fierd,  
 They seem to be *Celestially* inspir'd.  
 Now you have onely some few light conceits,  
 Like Squibs & Crackers, neither warms nor heats;  
 And *sparks of Wit* as much as you'd desire,  
 But nothing of a true and solid fire:  
 So hard 'tis now for any one to write  
 With *Johnson's* fire, or *Fletcher's* flame & spright:  
 Much less inimitable *Shakspears* way,  
*Promethian-like* to animate a Play.

*Epigrams.* 1670. p. 71.  
 C. M. I.

? — WATSON, 1670.

An Elegy on S<sup>r</sup> W Davenant [p 57, leaf 33]  
& his Buriall amongst the Ancient  
Poetes.

[verse 9]

Firft in the broad Elyfian ftreets [p. 58, lf. 33, bk.]  
Him his old father Iohnfon greets ;  
Next him his Coufen Shakespear meets,  
And his friend Sucklin lends him fheets.

(10)

Cowley a fair apartment keeps ; [p. 59, lf. 34]  
Receiving him with joy he weeps ;  
Into his bed S<sup>r</sup> William creeps ;  
And now in Abraham's bofome fleeps.

\* \* \* \* \*

Communicatum a fratre Tho : Watson  
Januar : 20 : 16 $\frac{6}{7}$  $\frac{2}{8}$

Addit. MS. Brit. Mus. 18,220, lf. 33-4.

The compiler had at least one other 'frater'—Ben Whiting (leaf 102, back), and another, Ben Watson (leaf 60), but as Sir Frederic Madden's note on a fly-leaf says, the little volume was "Apparently compiled by one Watson."

—F. J. F.

*The New Academy of Complements, 1671.*

— His is not the *Elysian* Grove,  
 — Nor can I meet my slaughter'd Love  
 Within these shades, come death and be  
 At last as merciful to me,  
 As my dearest Dear loves fall,  
 Thou shewd'st thy self Tyrannical  
 Then did I die when he was slain,  
 But kill me now I live again ;  
 And shall go meet him in a Grove,  
 Fairer than any here, above.  
 Oh let this woful life expire,  
 Why should I wish *Evadne's* fire,  
 Sad *Portia's* Doals, or *Lucrece* Knife,  
 To rid me of a loathed life ?  
 [etc.]

[p. 164. Song 127.]

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p. 165. Song 129. From *The Tempest*, beginning :

— He Master, the Swabber, the Boatswain, and I,  
 — The Gunner and his Mate ; etc.

---

p. 167. Song 135. From *The Tempest*, beginning :

W Here the Bee sucks, there suck I,  
 In a Cowslips Bell I lie ; etc.

---

pp. 167-8. Song 136. From *The Two Gentlemen*, beginning :

W Ho is *Silvia* ? What is she ?  
 That all our Swains commend her ; etc.



pp. 168-9. Song 138. From *The Midsummer-Night's Dream*, beginning :

**Y**ou spotted Snakes with double tongue,  
Thorny Hedge-hogs be not seen ; etc.

---

p. 169. Song 139. From *The Merchant of Venice*, beginning :

**T**ell me, where is Fancy bred,  
Or in the *heart*, or in the head ? etc.

---

p. 169. Song 140. From *The Merchant of Venice*, beginning :

**Y**ou that chuse not by the view,  
Chance as fair, and chuse as true ; etc.

---

pp. 169-170. Song 141. From *As You Like It*, beginning :

**U**nder the Green-wood tree,  
Who loves to lie with me ; etc.

---

p. 170. Song 142. From *As You Like It*, beginning :

**W**hat shall he have that kill'd the Deer  
His Leathern skin and Horns to wear ; etc.

---

p. 170. Song 143. From *The Tempest*, beginning :

**W**edding is great *Juno's* Crown,  
O blest Bond of Board and Bed ; etc.

---

p. 191. Song 180. From *Love's Labor's Lost*, beginning :

**W**hen Daisies py'd, and Violets blue,  
And Cuckow-buds of yellow hue, etc.

---

pp. 193-4. Song 183. From *Love's Labor's Lost*, beginning :

**W**hen Ifickles hang by the wall,  
And *Dick* the shepherd blows his nail, etc.

p. 194. Song 184. From *Measure for Measure*, beginning:

Take, oh take those Lips away,  
That so sweetly were forsworn; etc.

---

p. 194. Song 185. From *Much Ado*, beginning:

Sigh no more Ladies, sigh no more,  
Men were deceivers ever, etc.

---

pp. 197-8. Song 189. From *Winter's Tale*, beginning:

Awn as white as driven Snow,  
Cyprefs as black as e're was Crow, etc.

---

p. 198. Song 190. From *Cymbeline*, beginning:

Ear no more the heat o' th' Sun,  
Nor the furious Winter's rages, etc.

---

p. 216. Song 212. From D'Avenant's Version of *Macbeth*, beginning:

Et's have a Dance upon the Heath,  
We gain more life by *Duncons* death, etc.

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*The New | Academy | of | Complements | . . . . Compiled |  
By L. B., Sir C. S. Sir W. D[avenant] and others | . . .  
London . . . 1671.*

---

A fine collection of old songs, etc. D'avenant's *Macbeth* song is reprinted by Furness, *Macbeth*, p. 519. M.

## JOHN CARYL, 1671.

*What we have brought before you, was not meant  
 For a new Play, but a new President ;  
 For we with modesty our theft avow,  
 (There is some Conscience shewn in stealing too)  
 And openly declare that if our cheer  
 Does hit your Pallats, you must thank Molliere :  
 Molliere, the famous Shakspear of this Age,  
 Both when he Writes, and when he treads the Stage.*

*Epilogue to : Sir Salomon | or, the | Cautious Coxcomb : | a |  
 Comedy [by John Caryl] London | . . . 1671. M.*

GEORGE VILLIERS, 2ND DUKE OF  
BUCKINGHAM. 1671.

*Bayes.* Now here's an odd surprize: all these dead men you shall see rise up presently, at a certain Note that I have made, in *Effaut flat*, and fall a Dancing. Do you hear, dead men? remember your Note in *Effaut flat*. Play on. [*To the Musick.*

Now, now, now.      *The Musick play his Note, and the dead*  
O Lord, O Lord!      *men rise; but cannot get in order.*

Out, out, out! Did ever men spoil a good thing so? no figure, no ear, no time, no thing? you dance worse than the Angels in *Harry the Eight*, or the fat Spirits in *The Tempest*, I gad.

\*           \*           \*           \*           \*

*Bayes.* Now, Gentlemen, I will be bold to say, I'll shew you the greatest Scene that ever *England* saw: I mean not for words, for those I do not value; but for state, shew, and magnificence. In fine, I'll justify it to be as grand to the eye every whit, I gad, as that great Scene in *Harry the Eight*, and grander too, I gad; for, instead of two Bishops, I have brought in two other Cardinals.

*The Rehearsal*, 1672. *Act II. Sc. v.; Act V. Sc. i.*  
*pp.* 19, 42.

(*First acted 7 Dec. 1671; see Arber's reprint, 1869.*)

C. M. I.

## JOHN DRYDEN, 1671.

*I would have the characters well chosen, and kept distant from interfering with each other; which is more than Fletcher or Shakespear did:—(Preface, Sig. a 1 back.)*

*Yet, as Mr. Cowley, (who had a greater portion of it than any man I know) tells us in his Character of Wit, rather than all wit let there be none; I think there's no folly so great in any Poet of our Age as the superfluity and wast of wit was in some of our predecessors: particularly we may say of Fletcher and of Shakespear, what was said of Ovid, In omni ejus ingenio, facilius quod rejici, quàm quod adjici potest, invenies. The contrary of which was true in Virgil and our incomparable Johnson<sup>1</sup>.—(Preface, Sig. a 2.)*

*Some enemies of Repartie have observ'd to us, that there is a great latitude in their Characters, which are made to speak it: And that it is easier to write wit than humour; because in the characters of humour, the Poet is confin'd to make the person speak what is only proper to it. Whereas all kind of wit is proper in the Character of a witty person. But, by their favour, there are as different characters in wit as in folly. Neither is all kind of wit proper in the mouth of every ingenious person. A witty Coward and a witty Brave must speak differently. Falstaffe and the Lyar, speak not like Don John in the Chances, and Valentine in Wit without Money. And Johnson's Truewit in the Silent Woman, is a character different from all of them . . . . (Pref. sign. a 2.—F. J. F.)*

*Most of Shakespear's Playes, I mean the Stories of them, are to be found in the Hecatommuthi, or hundred Novels of Cinthio. I*

<sup>1</sup> *Johnson* was the only man of all Ages and Nations w[h]o has perform'd it [humour] well. . . . *Ben Johnson* is to be admir'd for many excellencies; and can be tax'd with fewer failings than any *English* Poet. sign. a.

*haue, my self, read in his Italian, that of Romeo and Juliet, the Moor of Venice, and many others of them.*—(Preface, Sig. a 4.)

An / Evening's Love. / or the / Mock-Astrologer. / Acted at  
the Theatre-Royal / By His / Majesties Servants. / Written  
By / *John Dryden* / Servant to His Majesty. / *Mallet*  
*Convivis quàm placuisse Cocis.* Mart. / In the *Savoy*, /  
Printed by *T. N.* for *Henry Herringman*, and are / to be  
sold at the *Anchor* in the Lower / walk of the *New*  
*Exchange*, 1671. / 4to.

---

1672.

*You have lost that which you call natural, and have not acquir'd  
the last perfection of Art. But it was onely custome which cozen'd  
us so long : we thought, because Shakespear and Fletcher went no  
farther, that there the Pillars of Poetry were to be erected. That,  
because they excellently describ'd Passion without Rhyme, therefore  
Rhyme was not capable of describing it. but time has now con-  
vinced most men of that Error.*

“Of Heroick Playes. An Essay” prefixed to the First Part  
of *The Conquest of Granada*. 1672, Sign. a 2 and a 2 back.

---

There will be Praise enough : yet not so much,  
As if the world had never any such :  
*Ben Johnson, Beaumont, Fletcher, Shakespear*, are  
As well as you, to have a Poets share.  
You who write after, have besides, this Curse,  
You must write, better, or, you else write worse :

“*On Mr. Dryden's Play, The Conquest of GRANADA.*”  
signed “*Vaughan*” prefixed to the First Part (Sig. b 3)  
of—

The Conquest / of / Granada / by the / Spaniards : In  
Two Parts. / Acted at the *Theater-Royall*. / Written by  
*John Dryden* Servant / to His Majesty. / \* \* \* / In  
the *Savoy*, / Printed by *T. N.* for *Henry Herringman*,  
and are to / be sold at the *Anchor* in the Lower Walk /  
of the *New Exchange*. 1672. /

[JOHN DRYDEN?], 1672.

In Country Beauties as we often see,  
Something that takes in their simplicity.  
Yet while they charm, they know not they are fair,  
And take without their spreading of the snare;  
Such Artless beauty lies in *Shakespears* wit,  
'Twas well in spite of him whate'er he writ.  
His excellencies came, and were not sought,  
His words like casual Atoms made a thought:  
Drew up themselves in rank and file, and writ,  
He wondering how the devil it were such wit.  
Thus like the drunken Tinker in his Play,  
He grew a Prince, and never knew which way.  
He did not know what Trope or Figure meant,  
But to persuade is to be eloquent,  
So in this *Cæsar* which this day you see,  
*Tully* ne'er spoke as he makes *Anthony*.  
Those then that tax his Learning are too blame,  
He knew the thing, but did not know the Name:  
Great *Johnson* did that Ignorance adore,  
And though he envi'd much, admir'd him more.  
The faultless *Johnson* equally writ well,  
*Shakepear* made faults; but then did more excel.  
One close at Guard like some old fencer lay,  
Tother more open, but he shew'd more play.  
In imitation *Johnsons* wit was shown,  
Heaven made his men, but *Shakepear* made his own.

Wife *Johnson's* talent in observing lay,  
 But others' follies still made up his play.  
 He drew the like in each elaborate line,  
 But *Shakespear* like a Master did design.  
*Johnson* with skill dissected humane kind,  
 And shew'd their faults, that they their faults might find;  
 But then as all Anatomists must do,  
 He to the meanest of mankind did go.  
 And took from Gibbets such as he would shew.  
 Both are so great that he must boldly dare,  
 Who both of 'em does judge and both compare.  
 If amongst Poets one more bold there be,  
 The man that dare attempt in either way, is he.

*Covent Garden drolery.* 1672. [8vo.] p. 9.  
*Prologue to Julius Cæsar.*

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This clever Prologue was ascribed to Dryden by Mr. Bolton Corney (*Notes and Queries*, 1st S. ix, 95). Boaden (*Inquiry*, 1824, p. 38) regretted "that Dryden did not let out more of his mighty spirit in the verses" addressed to Kneller. "He might have rendered them the vehicle of a discriminated character of Shakespeare, such as should rival that written by himself in such admirable prose." Boaden did not know that Dryden had done this in his prologue to *Julius Cæsar*.

The line—

"'Twas well in spite of him whate'er he writ,"

reminds us of Pope's assertion that Shakespeare

"grew immortal in his own despite."

[Dryden, in his lines "To my Dear Friend Mr. Congreve, on his Comedy call'd, *The Double Dealer*," 1694, again shows his sense of Shakespere's native genius :—

"Time, Place, and Action, may with Pains be wrought  
 But Genius must be born; and never can be taught.  
 This is your Portion; This your Native Store;  
 Heav'n, that but once was Prodigal before,  
 To *Shakespear* gave as much; she cou'd not give him more."

L. T. S.]



## JOHN DRYDEN, 1672.

'To begin with *Language*. That an alteration is lately made in ours or since the writers of the last age (in which I comprehend *Shakeſpear*, *Fletcher*, and *Jonſon*,) is manifest. Any man who reads thoſe excellent Poets, and compares their language with what is now written, will ſee it almoſt in every line. But, that this is an *improvement* of the language, or an alteration for the better, will not ſo eaſily be granted. (p. 162.) \* \* \* \* One testimony of this is undeniable, that we are the firſt who have obſerv'd them [their improprieties of language]; and, certainly, to obſerve errors is a great ſtep to the correcting of them. But, malice and partiality ſet apart, let any man who underſtands Engliſh, read diligently the works of *Shakeſpear* and *Fletcher*; and I dare undertake that he will find, in every page either ſome *ſolecism* of ſpeech, or ſome notorious flaw in ſence; and yet theſe men are reverenc'd, when we are not forgiven. That their wit is great and many times their expreſſions noble, envy itſelf cannot deny.

Neque ego illis detrahere auſim  
Hærentem capiti, multa cum laude, coronam :

but the times were ignorant in which they liv'd. Poetry was then, if not in its infancy among us, at leaſt not arriv'd to its vigor and maturity : witneſs the lameneſs of their plots : many of which, eſpecially thoſe which they writ firſt, (for even that age refin'd itſelf in ſome meaſure,) were made up of ſome ridiculous, incoherent ſtory, which, in one play many times took up the buſineſs of an age. I ſuppoſe I need not name *Pericles*, *Prince of Tyre*, nor the Historical Plays of *Shakeſpear*. Beſides

many of the rest, as the *Winter's Tale*, *Love's labour lost*, *Measure for Measure*, which were either grounded on impossibilities, or at least, so meanly written, that the Comedy neither caus'd your mirth, nor the serious part your concernment. (p. 163.) \* \* \* \*  
 In reading some bombast speeches of *Macbeth*, which are not to be understood, he [*Ben. Johnson*] used to say that it was horreur. and I am much afraid that this is so. (p. 165.)

\* \* \* \* \*

But I am willing to close the book [*Catiline*], partly out of veneration to the author, partly out of weariness to pursue an argument which is so fruitful in so small a compass. And what correctness, after this, can be expected from *Shakespeare* or from *Fletcher*, who wanted that learning and care which *Johnson* had? I will therefore spare my own trouble of inquiring into their faults: who had they liv'd now, had doubtless written more correctly. (p. 167.)

\* \* \* \* \*

By this grafting, as I may call it, on old words, has our tongue been beautified by the three fore-mentioned poets, *Shakespeare*, *Fletcher*, and *Johnson*: whose excellencies I can never enough admire, and in this, they have been follow'd especially by Sir *John Suckling* and Mr. *Waller*, who refin'd upon them. (p. 169.)

\* \* \* \* \*

I should now speak of the refinement of wit: but I have been so large on the former subject that I am forc'd to contract myself in this. I will therefore onely observe to you, that the wit of the last age was yet more incorrect than their language. *Shakespeare*, who many times has written better than any poet, in any language, is yet so far from writing wit always, or expressing that wit according to the Dignity of the Subject, that he writes, in many places, below—the dullest Writer of ours, or of any precedent age. Never did any author precipitate himself from such heights of thought to so low expressions, as he often does. He

is the very *Janus* of poets; he wears, almost everywhere two faces: and you have scarce begun to admire the one, e're you despise the other. Neither is the Luxuriance of *Fletcher*, (which his friends have tax'd in him,) a less fault than the carelessness of *Shakespear*. (p. 169.)

\* \* \* \* \*

*Shakespear* shew'd the best of his skill in his *Mercutio*, and he said himself, that he was forc'd to kill him in the third Act, to prevent being kill'd by him. But, for my part, I cannot find he was so dangerous a person: I see nothing in him but what was so exceeding harmless, that he might have liv'd to the end of the Play, and dy'd in his bed, without offence to any man. (p. 172.)

\* \* \* \* \*

Let us therefore admire the beauties and the heights of *Shakespear*, without falling after him into a carelessness, and (as I may call it) a Lethargy of thought, for whole scenes together. (p. 174.)

\* \* \* \* \*

*The Conquest of Granada by the Spaniards. By  
John Dryden. 1672. Second Part. Defence  
of the Epilogue.*

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[In the Preface to *An Evening's Love, or the Mock Astrologer*, 1671, Dryden thus refers to his intended criticism (given above) and shows how he regarded Shakespere's heroic plays. "I had thought, Reader, in this Preface to have written somewhat concerning the difference betwixt the Playes of our Age, and those of our Predecessors on the *English* stage: to have shewn in what parts of Dramatick Poesie we were excell'd by *Ben Johnson*, I mean, humour, & contrivance of Comedy; and in what we may justly claim precedence of *Shakespear* and *Fletcher*, namely in Heroick Playes: but this design I have wav'd on second considerations, at least deferr'd it till I publish the Conquest of Granada." L. T. S.]

1673.

If in the feaver of his writing he [Dryden] has discovered any passion, the impertinency of the age is to be blam'd for troubling him, otherwise he is more to be esteem'd for his judgment than censur'd for his heat. If he tells us that *Johnson* writ by art, *Shakespeare* by nature; that *Beaumont* had judgment, *Fletcher* wit, that *Cowley* was copious, *Denham* lofty, *Waller* smooth, he cannot be thought malicious, since he admires them, but rather skilful that he knows how to value them.—(p. 32.)

A / Description of the Academy / of the / Athenian Virtuosi :  
with A Discours held there in Vindication of / Mr. Dryden's  
Conquest of Grenada ; / Against the Author of the Censure /  
of the Rota. / \* \* \* London. / Printed for Maurice  
Atkins. 1673. / 4to, 36 pages.

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1677.

*And Poets may be allow'd the like liberty, for describing things which really exist not, if they are founded on popular belief: of this nature are Fairies, Pigmies, and the extraordinary effects of Magick; and thus are Shakespeare's Tempest, his Midsummers nights Dream, and Ben. Johnsons Masque of Witches to be defended.*—(The Preface, Sign. C.)

The / State of Innocence, / and / Fall of Man : / an / Opera. /  
Written in Heroique Verse, / And Dedicated to Her Royal  
Highness, The Dutchess. / By John Dryden, Servant to His  
Majesty. / \* \* \* / London: Printed by T. N. for Henry  
Herringman, at the / Anchor in the Lower-Walk of the  
New Exchange, 1677. / 4to.

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1683.

Am I tyed in *Poetry* to the strict rules of *History*? I haue follow'd it in this Play more closely, than suited with the Laws of the *Drama*, and a great Victory they will haue, who shall

discover to the World this wonderful Secret, that I haue not observ'd the Unities of *place* and *time*; but are they better kept in the *Farce* of the *Libertine destroy'd*? 'Twas our common business here to draw the *Parallel* of the Times, and not to make an *Exact Tragedy*: For this once we were resolv'd to erre with honest *Shakespear*.—(p. 12.)

But *these Lyes* (as Prince *Harry* said to *Falstaffe*) are as grosse as he that made them. More I need not say, for I am accused without witness.—(p. 21.)

For your Love and Loyalty to the King, they who mean him best amongst you, are no better Subjects than *Duke Trinculo*: They wou'd be content he shou'd be *Viceroy*, so they may be *Viceroy*s over him.—(p. 42.)

The / Vindication : / or the / Parallel / of the / *French*  
Holy-League, / and the / English League and Cove-  
nant, / Turned into a Seditious Libell against the / King  
and his Royal Highness, / by / *Thomas Hunt* and the  
Authors of the *Reflections* upon / the Pretended Parallel  
in the Play called / *The Duke of Guise*. / Written by Mr.  
Dryden. / \* \* \* London, / Printed for *Jacob Tonsen*  
at the *Judges Head* in *Chancery-Lane*; / near *Fleetstreet*,  
MDCLXXXIII. / 4to, 60 pages.

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1685.

It was Originally intended only for a Prologue to a Play, Of the Nature of the *Tempest*; which is, a Tragedy mix'd with *Opera*; or a *Drama* Written in blank Verse, adorned with Scenes, Machines, Songs and Dances.—(*The Preface*, Sig. b 2.)

Albion / and / *Albanus*: / an / Opera. / Perform'd at the Queens  
Theatre, / in *Dorset Garden*. / Written by Mr. Dryden. / *Discite*  
*justitiam moniti, & non temnere Divos*. Virg. / London, / Printed  
for *Jacob Tonsen*, at the *Judge's Head* in / *Chancery-lane*, near  
*Fleet-street*. 1685: / fol.

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[This alludes to the recast of Shakspeare's play.—P. A. LYONS.]

1693.

The Subject of this Book confines me to Satire : And in that, an Author of your own Quality, (whose Ashes I will not disturb,) has given you all the Commendation, which his self-sufficiency cou'd afford to any Man: *The best Good Man, with the worst-Natur'd Muse*.<sup>1</sup> In that Character, methinks I am reading *Johnson's* Verses to the Memory of *Shakespear*: An Insolent, Sparing, and Invidious Panegyrick: Where good Nature, the most God-like Commendation of a Man, is only attributed to your Person, and deny'd to your Writings :

The / Satires of / Decimus Junius Juvenalis. / Translated into / English Verse, / By / Mr. *Dryden*, / And / Several other Eminent Hands. / Together with the / Satires / of / Aulus Persius Flaccus, / Made English by Mr. *Dryden*. / With Explanatory Notes at the end of each Satire. / To which is Prefix'd a Discourse concerning the Original and Progress / of SATIRE. Dedicated to the Right Honorable *Charles* Earl of / *Dorset*, &c. By Mr. *Dryden*. / *Quicquid agunt homines, votum, timor, Ira, voluptas, / Gaudia, discursus, nostri est farrago libelli.* / London, / Printed for *Jacob Tonsen*, at the *Judge's Head* in *Chancery Lane*, near / *Fleetstreet*. MDCXCIII. / Where you may have Compleat Sets of Mr. *Dryden's* Works, in Four Volumes / in Quarto, the Plays being put in the order they were written. / folio xxxix, 407 pages. Dedication, p. iii.

PONSONBY A. LYONS.

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But suppose that *Homer* and *Virgil* were the only of their Species, and that Nature was so much worn out in producing them, that she is never able to bear the like again; yet the

<sup>1</sup> Alluding to Rochester's well-known couplet :

For pointed satire I would Buckhurst chuse ;  
The best good man, with the worst natured muse.

*Allusion to Horace's 10th Satire, Book I.* (Dryden's Works, ed. Sir Walter Scott, xiii. 7).

Lord Rochester died 16 July 1680.

Example only holds in Heroick Poetry: In Tragedy and Satire I offer my self to maintain against some of our Modern Criticks, that this Age and the last, particularly in *England*, have excell'd the Ancients in both those kinds; and I wou'd instance in *Shakespear* of the former, of your Lordship in the latter sort.—

*Ib.* (Dryden's *Juvenal*, 1693), *The Dedication*, p. vii.

J. O. HILL.-P.

What then would he [Homer] appear in the Harmonius Version, of one of the best Writers, Living in a much better Age than was the last? I mean for versification and the Art of Numbers; for in the *Drama* we have not arriv'd to the pitch of *Shakespear* and *Ben Johnson*.

The Dedication to "The Third Part of Miscellany Poems," London, 1693, 8vo. Sig. B 6.

The following is from Dryden's *Juvenal*, p. iii:—

"When I was drawing the Out-Lines of an Art, without any living Master to instruct me in it; an Art which had been better prais'd than study'd here in *England*, wherein *Shakespear*, who created the Stage among us, had rather written happily, than knowingly and justly; and *Johnson*, who by studying *Horace*, had been acquainted with the Rules, yet seem'd to envy to Posterity that Knowledge, and like an Inventer of some useful Art, to make a Monopoly of his Learning: When thus, as I may say, before the Use of the Loadstone, or Knowledge of the Compass, I was sailing in a vast Ocean, without other help than the Pole-Star of the Ancients, and the Rules of the *French* Stage amongst the Moderns, which are extreamly different from ours, by reason of their opposite Taste; yet even then, I had the presumption to Dedicate to your Lordship: A very unfinish'd Piece, I must confess, and which only can be excus'd by the little Experience of the Author, and the Modesty of the Title, *An Essay*." M.

## ROBERT VEEL, 1672.

To M<sup>r</sup>. T. D. on his Ingenious *Songs* and *Poems*.

**H**OW many Best of Poets have we known?  
 And yet how far those Best have been out-done!  
 When Chaucer dy'd, Men of that Age decreed  
 A Dismal Fate to all that shou'd succeed:  
 Yet when Great Ben, and Mighty Shakespear wrote,  
 We were convinc'd those Elder Times did dote.

*New | Court-Songs, | and | Poems. | By*  
*R. V. Gent. | London, . . . 1672.*

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["But," says Veel of Tom D'Urfy, "no Man's *Muse* yet ever equell'd  
 thine, thou art greater than the Muses, and art the true Prometheus:  
 'He stole from *Heav'n*, what thou hast of *thy own*.'" Oh dear! Mr.  
 C. H. Firth of Oxford kindly referd me to the passage above. F. J. F.]



‘A BROAD-SIDE AGAINST COFFEE,’ 1672.

Sure he <sup>1</sup> suspects, and shuns her <sup>2</sup> as a whore,  
 And loves, and kills, like the *Venetian Moor* ;  
 Bold Asian Brat ! with speed our confines flee ;  
*Water* though common, is too good for thee.

*Two Broad-Sides | against | Tobacco : | The First given by |  
 King James | Of Famous Memory ; | His | Counterblast to  
 Tobacco. | The Second | Transcribed out of that learned  
 Physician | Dr. Everard Maynwaringe, | His | Treatise of  
 the Scurvy. | . . . Concluding with Two Poems against  
 Tobacco and Coffee. | Collected and Published as very  
 proper for this Age, By J. H. Φιλανθρωπος | . . . Licensed  
 according to Order, June 6. 1672.*

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[The reference is to *Othello*. M.]

<sup>1</sup> Coffee.

<sup>2</sup> Water.

## THO. FULLER, 1672.

HENRY the Eighth . . . Indeed he was a Man of an Uncomp-  
trollable spirit, carrying a MANDAMUS in his mouth, sufficiently  
sealed when he put his hand to his Hilt. He awed all into  
*Obedience*, which some impute to his skilfulnesse to Rule, others  
ascribe to his *Subjects* ignorance to resist.

Let one pleasant passage (for Recreation) have its Pass  
amongst much serious Matter. A company of little boyes were  
by their School-Master not many years since appointed to act  
the Play of *King Henry the Eighth*, and one who had no  
*presence* but (an *absence* rather) as of a *whyning voice*, *puiling*  
*spirit*, *Consumptionish* body was appointed to personate *K. Henry*  
himself, only because he had the richest Cloaths, and his parents  
the best people of the parish: but when he had spoke his speech  
rather like a *Mouse* than a *Man*, one of his fellow Actors told  
him; *If you speak not Hon with a better spirit your Parlia-*  
*ment will not grant you a penny of Money.*

*The | History | of the | Worthies | of | England. | Endeavoured  
by | Thomas Fuller, D.D. | London, | Printed by J. G.  
W. L. and W. G. MDCLXII. / Part II., Kent, p. 66.*

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Tho *Ha!* is markedly Henry's word in Shakspeare and Fletcher's play—  
see III. iii. 61, 62; I. ii. 186; II. ii. 64, 73; V. i. 66, 81, 87; V. ii. 25—  
while Cranmer says *Ho!* V. ii. 3, and tho in the same play Henry asks  
no Parliament for a penny, yet as I know no other *Henry VIII.* of the  
time, I give these extracts for what they are worth.—F. J. F.

See ante, p. 123.

## W. RAMESEY, 1672.

(p. 127) But the Noblest exercise of the mind within doors, and most befitting a Person of Quality, is Study, sometimes one, and sometimes another, for Study commended. Diverſion, were not amiſs. Which are moſt commendable, and becoming a *Gentleman*, you have been taught before.\* And, as I hinted there; *A few good Books is better than a Library, and a main part of Learning*. I ſhall here contract his Study into theſe few Books following; in which he may indeed reade all that is requiſite, and of Subſtance . . . .

(p. 129) . . . *Homer, Horace, Virgil, Ovid, Buchanan* the Scot, not inferiour to any Poet. And among our ſelves, old Sr. *Jeffery Chaucer, Ben. Johnſon, Shakeſpear, Spencer, Beaumont* and *Fletcher, Dryden*,† and what other Playes from time to time you find beſt Penn'd; And for a Diverſion you may read *Hudebras*, and *Don Quixot*, and *Quevedo* for proſe; As alſo for General Readings, *Burton's Melancholy*, and our famous *Selden* his works.

The | *Gentlemans* | Companion : | Or, A | Character | of  
True Nobility, and Gentility. | In the way of Essay |  
[By Wm. Rameſey (in MS.)] *By A Perſon of Quality.* |  
Written at firſt for his own Private Uſe, / and now  
Published for the Benefit of all. / London, / Printed by  
*E. Okes*, for *Rowland Reynolds*, at / the Sun and Bible  
in the Poultry, 1672. / Division IV. p. 129. (The  
Title is black and red : the red is in italic here.)

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\* Chap. 1. Memb. 1, Part 1.

† A ſidenote in MS. in Muſgrave's copy in the British Muſeum adds 'Cleveland, Howel, but who is *inſtar omnium* our Cowley of Cambrige.'

The Alluſion to Shakspeare, Spenser, &c., was noted by Mr. W. C. Hazlitt in the ſecond Series of his valuable *Bibliographical Collections and Notes*, 1882, under the *Gentleman's Companion*.—F. J. F.

## ANDREW MARVEL, 1672.

And then as for extortion ; who but such an Hebrew Jew as you would, after an honest man had made so full and voluntary restitution, not yet have been satisfied without so many pounds of his flesh over into the bargain? Though J. O. be in a desperate condition, yet methinks Mr. B., not “being past grace,” should not neither “have been past mercy.”

\*       \*       \*       \*       \*

I cannot but observe, Mr. Bayes, this admirable way (like fat *Sir John Falstaffe's* singular dexterity in sinking) that you have of answering whole Books and Discourses, how pithy and knotty soever, in a line or two, nay sometimes with a word.

*The | Rehearsal | Transpros'd; | or, | Animadversions |  
Upon a late Book, Intituled, | A Preface | Shewing | what  
grounds there are | of Fears and Jealousies | of Popery. . . .  
London. 1672. p. 190.*

*Reprinted by Rev. A. B. Grosart in Works of Andrew  
Marvel, Vol. III, pp. 54, 135. 1873.*

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The following passage occurs on pp. 318-9: “He is not so weak but knows too much, and is too well instructed, to speak to so little purpose. That would have been like a set of *Elisabeth Players*, that in the Country having worn out and over-acted all the Playes they brought with them from *London*, laid their wits together to make a new one of their own. No less man than *Julius Cæsar* was the Argument; [p. 319] and one of the chief parts was *Moses*, perswading *Julius Cæsar* not to make War against his own Countrey, nor pass *Rubicon*.” M.

## ANDREW MARVEL, 1673.

And now after he thinks himself cured, and in Wedding and Writing case, he cannot forbear nevertheless but he must be publishing his diseases. Had he Acted *Pyramus* he would have been *Moon-shine* too, and the *Hole in the Wall*.

[p. 4.]

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For no man needs Letters of Mart against one that is an open Pirate of other mens Credit: and I remember within our time one *Simons*, who rob'd alwayes upon the [p. 47] *Bricolle*, that is to say, never interrupted the Passengers but still set upon the Thieves themselves after, like Sir *John Falstaff*, they were gorged with a booty:

[pp. 46-47.]

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What [Distinction do you make] between the Romances of the Lord Chrif, and those of the *Grand Cyrus* or *Cleopatra*? None at all.

[p. 268.]

*The Rehearsall | Transpros'd: | The Second Part. | . . .*  
*Answered by ANDREW MARVELL. | London, | . . .*  
1673.

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The first extract refers to Bottom in the *Midsummer Night's Dream*, the second to Falstaff in *Henry IV*. The third is probably not a Shakspeare Allusion. The second allusion was printed by Ingleby in the *Centurye of Prayse*, p. 347. *The Rehearsall Transpros'd* was printed by Grosart, *Marvell's Works*, iii. p. 265. M.

## JOHN DRYDEN, 1673.

*He wanted Food and Linen : so he took  
Toleration for his Seam-streſs, and his Cook.*

And then he crys out like *King Harry* in *Shakeſpear*, *My Conſcience ! My Conſcience !*

[p. 62.]

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You will but cry like *Falſtaff*, (when the Prince asked him if he had ſaid he was a *Sneak-Cup*) *Did I Bardol ?*

[p. 99.]

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How? *Follow Henry the Fourth his Example?* I am no Lawyer to know what it is, or elſe I ſhould here cry out *Treaſon*.

[p. 108.]

*S'too him Bayes: / Or Some / Observations / Upon the / Humour  
of Writing / Rehearsal's Transpros'd / [By John Dryden]  
. . . Oxon. . . . 1673.*

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The firſt extract refers, I think, to the trial ſcene in *Henry VIII*, II, iv, where the legality of his marriage with Katharine is ſuppoſed to be enquired into, and where the king in his long, deceptive ſpeech frequently refers to his conſcience: “*My conſcience* firſt received a tendreſs”;—“This reſpite ſhook the bottom of *my conſcience*”;—“Thus battling in the wild ſea of *my conſcience*”;—“I meant to rectify *my conſcience*.”

The ſecond extract refers to *Falſtaff*’s words in 1 *Henry IV*, III, iii: “How! the prince is a Jack, a ſneak-cup,” and his ſubſequent evaſion when the hoſteſs tells the Prince of it before him, “Did I, Bardolph?”

The third paſſage may refer to Shakſpere’s *Henry IV*, as ſhown in *Richard II*. M.

## ANONYMOUS, 1673.

To all these Reasons, our Farce-monger might have added another, which is a *non pareillo*, namely, that which Mr. Bayes returned when it was demanded of him, Why in his grand Show (grander than that in *Harry the VIII.*<sup>1</sup>) two of the Cardinals were in Hats, and two in Caps, *because*. . . . *By gad I won't tell you*, which after a pause, is a reason beyond all exception.

*The | Transproser | Rehears'd : | or the | Fifth Act | of Mr.  
Bayes's Play.*<sup>2</sup> 12mo. Oxford, 1673 [p. 7]. Halliwell's  
*Folio Shakespeare*, xii. 61

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<sup>1</sup> See Downes below, p. 438.

<sup>2</sup> Being a Postscript to the / Animadversions on the / Preface to Bishop *Bramhall's* / Vindication, &c. / shewing / *What Grounds there are of Fears and Jealousies of Popery.* / Oxford, Printed for the Assignes of *Hugo Grotius*, and *Jacob Van Harmine*, on the North-side of the Lake *Lemane*. 1673. (Mr. Bayes was Samuel Parker, Bp. of Oxford.)

See Dryden's "*S'too him Bayes :*"<sup>3</sup> / On Some / Observations / Upon the / Humour of Writing / *Rehearsal's Transpros'd* / . . . *Oxon :* / Printed in the year 1673. /

<sup>3</sup> ? Here Bayes = Jn. Dryden.

F. J. F.

[For other books on this controversy, see pp. 185, 186, 187. M.]

## JOHN PHILLIPS, 1673.

There fits *Ben Iohnson* like a Tetrarch,  
 With *Chaucer*, *Carew*, *Shakspear*, *Petrarch*,  
*Fletcher* and *Beaumont*, and *Menander*,  
*Plautus* and *Terence*, (how I wander?)  
*Horace*, and *Cowley* with his Miftrefs;

---

these

Were *Ilus* and *Affaracus*;  
 And *Troys* first founder *Dardanus*,  
 All in lac'd Coats of Scarlet Chamlet;  
 And with them, Prince of *Denmark* *Hamlet*.  
 But why comes he go out of feafon?  
 While ye have Rhime, ne're ask the reafon.

[*pp.* 108, 110.]

*Maronides* | or | *Virgil Travesty*, | *Being a new* | *Paraphrase* |  
*Upon the Sixth Book of Virgils* | *Æneids in Burlesque*  
*Verse* | *By John Phillips Gent* . . . | *London*, | . . .  
 1673.

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[These allusions by Milton's nephew were pointed out by G. Thorn Drury,  
*Notes and Queries*, 10th Series, vol. i, p. 44. M.]



J. B., 1673.

She went indeed sometimes to see a Play and sometimes she would read Romances; but all this onely augmented her calamity, and these pretty divertisements were the greatest plagues in nature to her. At a Play she would fain get *Celadon* from *Florimel*, or *Dauphire* from the Collegiate Ladies, and could not endure to hear *Romeo* compliment his *Iuliet*. And then in Romances she was confounded, mad to see *Pyrocles* so passionate for his *Pamela*; she could with all her soul have strangled the fair *Cassandra*, to get her *Oroondates*: All the actions of those fabulous Heroes, that they perform'd with so much Courage and Generosity to express their Love, and do things worthy of it, were so many fatal blows that stab'd her contentment; and in that transport of fury, that their amorous declarations had put her; she threw away the Romance, nay, and sometimes threw it into the fire too, to revenge her self for that injury, that she fancied had been put upon her: but yet she had some wit in her madness, at least, so much as to conceal her extravagance from the eyes of the world.

*The | Drudge: | or | The Jealous Extravagant. | A Piece of Gallantry. | . . . London . . . 1673, pp. 17, 18.*

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[This allusion to *Romeo* in a story whose scene is laid in a French Provincial town where Boastuau was unknown, was pointed out by Dr. J. J. Jusserand in the *Athenæum*, May 19, 1888, p. 642. J. B.'s book is a translation of R. Le Pays' *Zelotyde*, 1666, where the allusion to *Romeo* does not occur. The French passage reads:

Pour son mal-heur elle alloit quelquesfois à la Comedie, & quelquesfois elle lisoit les Romans: mais pour elle des plaisirs si doux devenoient des suplices insupportables. A la Comedie, elle eust voulu enlever Rodrigue à Chimene, & ne pouvoit se consoler d'entendre Cinna en conter à Emilie. Dans les Romans, elle enrageoit de voir Celadon amoureux d'Astrée; & si

elle eust pû, elle eust étranglé Clelie, afin de luy arracher le cœur d'Aronce . . . & cent fois dans la rage que luy inspiroient les declarations qu'ils faisoient à leurs Maistresses, elle a jetté le Roman au feu, pour contenter son dépit, & se venger de l'injure qu'elle croyoit avoir receuë. Toutesfois cette humeur bizarre ne paroissoit pas aux yeux de tout le monde. pp. 17, 18.

It will be seen that the expression "She had some wit in her madness" has no parallel in the French : it is probably an echo of *Hamlet*. M.]

\* *Anonymous*, 1673.

And fince in every age the fame *faculties* are employ'd, only the *objects* changed, and the *actions* of those faculties not many; it must need be that our whole life is but *re-acting* the same thing frequently over upon divers subjects and occasions. As the Fool personates the same humour, tho' in divers Comedies, and tho sometimes *Lance*, *Jodelet*, or *Scaramuccio*, yet 'tis all but the same *Buffoon*.

*Of Education. Especially of Young Gentlemen. Second Impression. Oxford, 1673, p. 43.*

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[This appears to be an allusion to Launce in the *Two Gentlemen of Verona*. If so, the passage is interesting as classing him with Scaramouche. H. Littledale.]

## THOMAS ISHAM, 1673.

20 [August]. Ad nos perlatum est Harrisimum focium suum hisfrionem in scena casu occidisse. Tragoedia Macbeth appellata erat; in qua Harrissius qui Macduffi personam gerebat focium suum Macbethum debebat interficere.

Inter dimicandum autem accidit ut Macduffius Macbetham<sup>1</sup> pugionem in oculum infingeret quo vulnere exanimatus concidit ut ne potuerit pronunciare ultima verba quæ debuerat, "Farewell vane world & what is worse ambition."

(1 Sic.)

*MS. Journal among the Isham papers at Lamport Hall, Northamptonshire.*

It is reported that Harris has killed his associate actor, in a scene on the stage, by accident. It was the tragedy called "Macbeth," in which Harris performed the part of Macduff, and ought to have slain his fellow-actor, Macbeth; but during the fence it happened that Macduff pierced Macbeth in the eye, by which thrust he fell lifeless, and could not bring out the last words of his part.

*The Journal of Thomas Isham, from 1 Nov. 1671 to 30 Sept. 1673, translated by Rev. Robert Isham, with an Introduction, &c., by Walter Rye. Norwich. 1875, p. 102. (Privately printed.)*

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[Thomas Isham, eldest son of Sir Justinian Isham, kept his journal in Latin for two years by desire of his father. At the date of the above entry he was a boy of sixteen. *Macbeth* was being acted at this time at "the Duke's Theatre" by Davenant's company, Betterton taking the part of Macbeth; Mrs. Betterton, Lady Macbeth; and Harris, Macduff. But as Betterton died in his bed in 1710, either the fatal ending to the accident was

a mere report, or it may have happened to another actor temporarily substituted for Betterton ; we know from Pepys that a man named Young acted for him on one occasion (see before, p. 93).

It is noteworthy that the edition of *Macbeth* brought out in 1673 [4to.] does not contain the words "Farewell vane world," &c. ; they appear for the first time in the 4to. edition of 1674. "Macbeth ; a Tragedy, acted at the Duke's Theatre" in 1673, was Shakespere's play unaltered, save by the insertion of the words adapted to Lock's music (which was published in 1672). But in 1674 came out "Macbeth, a Tragœdy. With all the alterations, amendments, additions, and new songs. As it's now Acted at the Dukes Theatre," and this version was repeated, with the same list of principal actors, which is also that given for the play of 1673, in 1687, 1695, and 1710.<sup>1</sup> Here Macbeth's last speech, referred to (but not exactly recollected) by Thomas Isham, is to be found : "Farewell vain World, and what's most vain in it, Ambition." Davenant then, it would seem, felt his way to the new *Macbeth*, and it may have been Shakespere's own play after all that Pepys sometimes saw between 1664 and 1668 (see before, p. 97); while, on the other hand, the entry in Isham's journal shows that Davenant's altered play was well known before its publication in 1674.

A curious Travesty of *Macbeth*, ridiculing the machinery, witches, and musical accompaniments lately introduced, was published in 1674, in the Epilogue to the farce *Empress of Morocco*. See *Notes & Queries*, 3rd Series, vol. xii. p. 63.

I am indebted to the kindness of Mr. Walter Rye for a copy of the journal in its English dress, and for procuring the extract from the original Latin MS. at Lampton. L. T. S.]

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<sup>1</sup> *Macbeth* is not among the sixteen plays contained in Davenant's Works, published in 1674 by his widow ; nor is it among Davenant's plays described by Langbaine in his *Account of English Dramatists*, 1691. John Downes, Prompter of Sir W. Davenant's company from 1662 to 1706, is the authority on which the altered play is ascribed to Davenant (none of the editions bear his name). See *Roscius Anglicanus*, by John Downes, 1708, after page 439.

SIR W. DAVENANT, 1673

S O N G.

○ *Thou that sleep'st like Pigg in Straw,*  
*Thou Lady dear, arise;*  
*Open (to keep the Sun in awe)*  
*Thy pretty pinking eyes.*

News from Plimouth, Act III. Additions to *Works*, 1673, p. 14,  
 col. 1, B bbb 3 back. J. O. Hll.-P.

The / Works / of / S<sup>r</sup> William Davenant K<sup>t</sup> / Consisting  
 of / *Those which were formerly Printed,* / And / *Those*  
*which he design'd for the Press :* / Now Published / Out of  
 the Authors / Originall Copies. / *London :* / Printed by  
*T. N. for Henry Herringman,* at the Sign of the / *Blew*  
*Anchor* in the Lower Walk of the *New / Exchange,*  
 1673. /—F.

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The reference is to Cloten's serenade to Imogen, in *Cymbeline*, II. iii. 27.

## MR. ARROWSMITH, 1673.

*Pis*[auro]. Come Sir you are a judge, what opinion have you of the last new Play?

*Tut*[or to *Pacheco*]. Faith - - - well for an essay, I guess the Gentlemans but a beginner. I my self - - -

*Pis*. Now he's in. (*Aside.*)

*Tut*. Writ with the same much success at first, 'twas industry and much converse that made me ripe; I tell you Gentlemen, when I first attempted this way I understood no more of Poetry than one of you.

*Ped*[ro]. This is strange impudence. } *Aside.*  
*Ant*[onio]. 'Tis nothing yet.

*Tut*. There are many pretenders but you see how few succeed; and bating two or three of this nation as *Tasso*, *Ariosto* and *Guarini*, that write indifferently well, the rest must not be named for Poesy: we have some three or four, as *Fletcher*, *Johnson*, *Shakespear*, *Davenant*, that have scribbled themselves into the bulk of follies and are admired to, but ne're knew the laws of heroick or dramattick poesie, nor faith to write true English neither.

*The | Reformation. | A | Comedy. | Acted | At the | Dukes  
 Theater. | . . . London, | Printed for William Cade-  
 man, at the Popes-Head, in the | Lower Walk of the  
 New Exchange in the Strand. MDCLXXIII. | 4to.  
 Act IV. Scene i. p. 46-47.*

“This Play is ascribed to Mr. *Arrowsmith* and is a very good comedy.”  
 —*Langbaine*, 1691, p. 546.

“But being too free w<sup>th</sup> the Laws of Morality & Vertue, was soon laid aside.” (MS. note by W<sup>m</sup> Oldys in the Brit. Mus. copy, C. 28. g 1.)

“This Play is accounted to be written by Mr. *Arrowsmith*.” *Gildon's Langbaine*, 1699, p. 167.—F. J. F.

ANON., 1673.

A Critick continuing on the discourse, said, he was sorry that Mr *Dryden* when he charged every page of *Shakespeer* and *Fletcher* with some *Solecism* of Speech or some notorious *flaw* in sence, did not read their writings and his own with the same spectacles, for had he, he would never have left so incorrect a line as this in that *Epilogue*, where he taxes the Antients so superciliously ;

*There Comedy was faultless, but 'twas course.*

[Epilogue to the Second Part of the Conquest of Grenada.]

'tis a favour to call this but a *flaw* ; (p. 7.)

In another place in *Maximin*, he seems fully to have answer'd his *Prologue*, in not *servilely stooping so low as Sence* ;

*To bind Porphyrius firmly to the State,*

*I will this day my Cæsar him create,*

*And, Daughter, I will give him you for wife,*

here, in making *Porphyrius* a Bride, he has *reacht an excellence*, and justify'd his representation of *big-belly'd Men* in the *Wild Gallant*, a greater impossibility, then any *Shakespear* can be censur'd for (for impossibility's in Mr *Drydens* charge are sence, but in anothers nonsence) though he wants not these smaller *indecorum's* neither ; (p. 9.)

He was the man Nature seem'd to make choice of to enlarge the Poets Empire, & to compleat those Discovery's others had begun to *shadow* : that SHAKESPEAR and *Fletcher* (as some think) erected the *Pillars* of Poetry is a grosse error ; (p. 13.)

The / Censvre / of the / Rota. / On M Driden's Conquest  
of / Granada. / Oxford, / Printed by H. H. for Fran.  
Oxlad junior. / An. Dom. 1673. / 4to. 21 pages.

PONSONBY A. LYONS.



RICHARD WARD, 1673.

(p. 207) ¶ Some *Words* are contrary to *Prudence, Discretion* and *Wisdom* : as

First, foolish and undiscreeet *Words* . . . .

(p. 208.) Secondly, there are Ignorant *Words*.

Thirdly, there are unprofitable, and ineffectual *Words* ; as one  
faith,

*You may as well go stand upon the beach,*

*And bid the main flood late his usual height,*

*Or even as well use question with the Wolf.*

*Or the poor Ewe bleat for the simple Lamb.*

*You may as well forbid the Mountain Pines*

*To wag their high tops, and to make no noise,*

*When they are fretted with the gusts of heaven ;* As

to perswade such or such an one, to such or such a thing, &c.

*Two very Usefull and | Compendious | Theological Treatises : |  
The First shewing | The Nature of Wit, | Wisdom and  
Folly. | The Second describing | The Nature, Use, and  
Abuse | of the | Tongue | and Speech, | Whereby princi-  
pally Wisdom and | Folly are expressed. | Wherein also  
are divers Texts of Scripture | touching the respective Heads  
explained. | By Richard Ward, Preacher of the | Gospel  
at Bushey in Hartford-shire. . . . London, | Printed  
for William Miller at the Gilded Acorn in St. Pauls  
Church-yard, near the little North Door, 1673. | . . . .*

*(p. 147) The Second | Treatise, | of the | Nature, Use, and  
Abuse | of the | Tongue | and | Speech. | . . . . London, |  
Printed by E. T. and R. H. for Will. Miller | at the  
gilded Acorn in St. Pauls Church-yard, | over against the  
little North Door. 1673. | p. 208.*

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Noted in Appendix B, no. 16.—F. J. F.  
(*Merchant of Venice*, IV. i. 71-7.)

## FRANCIS KIRKMAN, 1673.

In "The Wits or Sport upon Sport. 4<sup>to</sup>. 1673." Another edition of the second part. The Preface [A.2. second paragraph] is :—"The most part of these Pieces were written by such Pen-men as were known to be the ablest Artists that ever this Nation produced, by Name, *Shake-spear, Fletcher, Johnson, Shirley*, and others; and these Collections are the very Souls of their writings, if the witty part thereof may be so termed: And the other small Pieces composed by several other Authors are such as have been of great fame in this last Age. When the publique Theatres were shut up, and the Actors forbidden to present us with any of their Tragedies, because we had enough of that in earnest; and Comedies, because the Vices of the Age were too lively and smartly represented; then all that we could divert our selves with were these humours and pieces of Plays, which passing under the Name of a merry conceited Fellow, called *Bottom the Weaver, Simpleton the Smith, John Swabber*, or some such Title, were only allowed us, and that but by stealth too, and under pretence of Rope-dancing, or the like; and these being all that was permitted us, great was the confluence of the Auditors; and these small things were as profitable, and as great get-pennies to the Actors as any of our late famed Plays. I have seen the *Red Bull* Playhouse, which was a large one, so full, that as many went back for want of room as had entred; and as meanly as you may now think of these Drolls, they were then Acted by the best Comedians then and now in being;"

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[A List of "*Books Printed for Francis Kirkman*" following the Preface says], "The exact price of this Book stitch'd is 1.s."

[The Wits or Sport upon Sport, is said to be] in Quarto: price stitcht 1.s. Or more at large, in Octavo; price bound 2s. 6d.

PONSONBY A. LYONS.

[As the Title-page of Kirkman's book also bears witness to the great popularity of *Bottom*, &c., and is very curious, it is added here from the 4to copy.—P. A. L.]

THE  
WITS  
OR,  
SPORT upon SPORT.

BEING A  
Curious Collection of several  
DROLS and FARCES,  
Presented and Shewn  
For the  
MERRIMENT and DELIGHT  
OF

Wife Men, and the Ignorant:  
As they have been fundry times Acted  
In Publique, and Private,  
In *LONDON* at *BARTHOLOMEW* } FAIRES.  
In the Countrey at other  
In *HALLS* and *TAVERNS*,  
On several *MOUNTEBANCKS* STAGES,  
At *Charing Crofs*, *Lincolns-Inn-Fields*, and other places,

BY  
Several Stroleing PLAYERS,  
FOOLS, and FIDLERS.  
And the Mountebancks ZANIES.  
With Laughter, and great Applause.  
[in *MS*, Rob<sup>t</sup> Cox]

---

Written I know not when, by several Persons, I know not who ;  
But now newly Collected by your Old Friend to please you,  
FRANCIS KIRKMAN.

---

*London*, Printed for *Fran. Kirkman*, and are to be Sold by  
most Book-Sellers. 1673.

EDMUND WHEELER, Scholar of Witney School,  
about 1674.

Carmen Laudatorium, or verses on the praise of Mr. Henry Boxe founder of Witney Schoole in Oxfordshire (by the scholars of Witney schoole).

To bid these Ladyes welcome first come I,  
With honest, plain, and English poetry.  
I cannot entertain you with much witte,  
Your entertainment must come from the spit<sup>1</sup>;  
How could I wish my verses good, though few,  
I wish my fancy were as fine as you;  
O that my muse were deckt with point, and lace,  
That she might shine in beauty like your face;  
To give such guests that welcome which is due,  
Would pose a Shakespeer, and a Johnson too.

\* \* \* \* \*

*Edmund Wheeler, gen: filius. Sloane MS. 1458,  
Brit. Mus., p. 14. [Noticed by Edward J. L.  
Scott, Athenæum, 5 March, 1898, p. 32, col. 2.]*

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<sup>1</sup> "from the spit"—referring probably to the food, the verses being read, perhaps, before a dinner. M.

'CHORUS POETARUM,' 1674.

A Satyr againſt Poetry.

*In a Letter to the Lord D.—*

\* \* \* \*

In vain we bid dejected *S*——*tle* hit  
The Tragic Flights of Tow'ring *Shakespear's* Wit :  
He needs must miss the Mark, who's kept so low,  
He has not Strength enough to draw the Bow.

[p. 123.]

\* \* \*

Were *Shakespeare's* self alive again, he'd ne'er  
 Degenerate to a Poet from a Player.  
 For now no *Sidneys* will three Hundred give,  
 That needy *Spencer* and his Fame may live ;  
 None of our poor Nobility can fend  
 To his *Kings-Bench*, or to his *Bedlam* Friend.

[ pp. 124-5.]

*Chorus Poetarum: | or, Poems | on | Several Occasions. | By the*  
*Duke of Buckingham,* } *Sir Geo. Etheridge,*  
*the late Lord Rochester,* } *Andrew Marvel, Esq;*  
*Sir John Denham* } *The famous Spencer,*  
   } *Madam Behn,*  
*And several other Eminent Poets of this Age | Never before*  
*Printed. | London: . . . MDCLXIXIV[so] [By Charles*  
*Gildon.]*

From Malone's autograph copy in the British Museum. The name of the author of the above poem is not stated. The so-called Spenser poem is given at p. 172 :

*Phillis* is both blithe and young ;  
Of *Phillis* is my Silver Song :  
I love thilk Lass, and in my Heart  
She breeds full many a baleful Smart, &c.

The poem concludes, p. 173 :

Ah ! *Phillis*, if you'd quench my Fire,  
Burn your self with as fierce Desire.

To the heading "*By* Spencer," Malone has written : " Not a line of it by him." To the concluding lines he has written a foot-note : " Neither Spencer nor any of his contemporaries ever wrote *Ah* ! but always *Ay*." M.

ANON, 1674.

*On the World.*

**The World's a City.  
furnisht with spacious streets,  
And Death's the market place,  
whereat all creatures meet.**

*Loves | Garland: | or, | Posies for Rings, Hand-  
ker-|chers, & Gloves: And such pretty To-|  
kens that Lovers send their Loves.| London,  
Printed by Andrew Clark, and are | to be sold  
by Tho. Passenger at the Three | Bibles upon  
London-Bridge, 1674.| sign. B 3 back, the last  
page but one.*

---

This is a variation of two lines in Act I. sc. v. of "*The | Two | Noble | Kinsmen* : / Presented at the Blackfriars / by the Kings Maiesties servants, / with great applause : / Written by the memorable Worthies / of their time ; / { Mr. *John Fletcher*, and } Gent. / Printed at *London* by *Tho. | Cotes*, for { Mr. *William Shakspeare* } *John Waterson* : / and are to be sold at the signe of the *Crowne* / in *Pauls Church-yard*. 1634. /" sign. D. p. 17 :—

3 *Qui[ene]*.] This world's a Citty full of straying Streetes,  
And Death's the market place, where each one meetes.

(Part II. p. 22, l. 15—16, ed. Littledale, N. Sh. Soc. 1876.

Mr. L. unluckily turns the capitals into 'lower case.')

Spalding assignd this scene to Shakspeare. Hickson doubted about it. Littledale inclines to make it Fletcher's. The scene is only 16 lines, and surely Shakspeare never wrote the 9 lines of Dirge in it. But as his name is on the title of the 2 *N. K.*, the Posy must be here, till it has been shown to be an old saw before Shakspeare's time.

The quotation, and the title of the book suit well Jaques's sneer at Orlando : "You are ful of prety answers : haue you not bin acquainted with goldsmiths wiues, & cond them out of rings." (Fol. p. 196, col. 2.)

F. J. F.



## JOHN DRYDEN, 1674.

With joy we bring what our dead Authors writ,  
And beg from you the value of their Wit;  
That *Shakespear's*, *Fletcher's*, and great *Johnson's* claim,  
May be Renew'd from those who gave them fame.

*Prologue, to the University of Oxford, 1674. Spoken by  
Mr. Hart. Written by Mr. Dryden. Miscellany  
Poems: By the most eminent hands. 1684. Part I,  
p. 265. C. M. I.*



SAMUEL SPEED, 1674.

*Hunger* hath hundreds brought  
• To *Dine with him*, and all not worth a Groat.  
\* \* \* \* \*  
The Guests being met, and all prepar'd to eat,  
What next should come, but what they want, their meat ?  
\* \* \* \* \*  
Each shrugs his shoulder, walks from place to place,  
Nor could they scarce forbear to blame *his Grace* :  
\* \* \* \* \*  
Their food was thin ; however none knew how  
To shew their ill resentments, but as men  
Well-pacifi'd, agreed to come agen,  
But ere that happy day was fully grown,  
A dreadful Fire consumes the Kitchen down :  
\* \* \* \* \*  
On which the DUKE, to shun a scorching doom,  
Perambulated to *Ben Johnson's* Tomb,  
Where *Shakespear*, *Spencer*, *Camden*, and the rest,  
Once rising Suns, are now set in the West ;  
But still their lustres do so brightly shine,  
That they invite our Worthies there to Dine.  
\* \* \* \* \*  
There our ingenious Train have thought it fit  
To change their Dyet, and to Dine in Wit.  
\* \* \* \* \*  
Next day *his Grace*, and all his Guests so trim,  
Do *Shakespear* find, and then they feast on him.

*Fragmenta Circeris : or The Kings-Bench Scuffle, &c.*  
1674. [4to.] *The Legend of Duke Humphrey.*  
*Sign. F 1, back, F 3, F 3, back, F 4, F 4, back.*  
C. M. I.

## THOMAS DUFFETT, 1674.

[To this writer's "The / Emprefs / of / Morocco./ A Farce./  
 Acted / By His Majesties Servants./ London, / Printed for/  
*Simon Neal*, at the Sign of / the three Pidgeons in *Bedford-street* /  
 in *Covent-Garden*. 1674./ 4to is]

"An Epilogue spoken by Witches, / after the mode of  
*Macbeth*" [half-title, p. 25. The full title, p. 27, is]

"Epilogue. / Being a new Fancy after the old, / and most  
 surprising way / of / *M A C B E T H*, / Perform'd with new  
 and costly / Machines, / Which were invented and managed /  
 by the most ingenious Operator / Mr. *Henry Wright*. P. G. Q./  
*London*, Printed in the Year 1674./"

[After 'the Actors Names' (6), p. 28, comes, on p. 29]

"An / Epilogue / Spoken by / *Heccate* and the three Witches,  
 According / To the Famous Mode of / *M A C B E T H*./"

[In the text of the Epilogue, some of Shakspeare's words are  
 us'd with slight change, and burlesqued. Hecate's 2nd and 3rd  
 lines are]

"What have you been at Hot-Cockles I see,

Beldames ! how dare you traffick thus, and not call me ?

'Tis I must bear the brunt."

[from *Macbeth*, III. v. 2—8, "beldames . . . How did you dare  
 To trade and traffic with Macbeth . . . And I . . . was never  
 call'd to bear my part. . . ."]

On the next page, the 2nd Witch, after Shakspeare's first in  
*Macbeth*, I. iii, says]

“ I pick’t Shop-keeper up, and went to th’ Sun.  
 He Houcht . . . and Houcht . . . and Houcht ;  
 And when h’ had done,

Pay me, quoth I,

Be damn’d you VVhore ! did fierce Mechanick cry, . .

*Hec.* His shop is in *Fleetstreet*——

2. *Witch.* In *Hackney* Coach, I’le thither sail,  
 Like wanton VVife with fwEEPing Tail ;  
 I’le do ! I’le do ! and I’le do ! ”

(p. 34) 1 *Witch.* *Fih ! Fah ! Fum !*

*By the itching of my Bum,*  
*Some wicked Luck shou’d that way come.*

{ pointing to the  
 Audience.”

[At the end, p. 41, is]

“ An

Epilogue.

“ — His Farce———

Not like your Country Girl made proud at Court,  
 Because she there first learn’d the naughty sport,  
 She’d now take place of all, and’s grown so haughty,  
 Those that debauch’t her, dare not say she’s faulty,  
 Asham’d to own she jilted them with low drefs,  
 As stroling Punk did once in Somers progress :  
 No, this like Sutler’s Doxie, came from *Black-heath*,  
 Long’d but to be as fine as Witch in *Mackbeth*.”

---

Lock’s music to *Macbeth* was written before 1672, as it was playd in that year. I cannot find any print of it then. See note to *Lock*, 1675, below.

—F. J. F.

## THOMAS DUFFETT, 1675.<sup>1</sup>

[As pearls before swine, so were Shakspeare's plays in the eyes of the hog Duffett. Not content with degrading *Macbeth*, he went on to turn *The Tempest*—thro its Davenant-adaptation—into a bawdy burlesque,]

“The / Mock-Tempest : / or the / Enchanted Castle./ acted at the / Theatre Royal./ Written by T. Duffett./ *Hic totus volo rideat libellus.* Mart./ London,/ Printed for *William Cademan* at the *Popes-Head* in the lower / Walk of the *New Exchange* in the *Strand.* 1675./”

[The Prologue in its “You see our Study is to please you all:” evidently aims at Prospero’s Epilogue, “my project . . . was to please.” The “Persons Represented” are]

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<sup>1</sup> “Thomas Duffet. He was, before he became a Poet, a Milliner in the New Exchange : he has writ four Plays, two of them in a Burlesque Stile. . .

*The Mock Tempest, or, The Enchanted Castle*, a Farce, 4<sup>to</sup>. 1675. Acted at the Theatre Royal by his Majesty’s Servants. Writ on purpose to draw Company from the other Theatre, where was great resort about that time, to see that reviv’d Comedy, call’d, *The Tempest*, then much in vogue.” (1699) Gildon’s *Langbaine*, p. 48. See Downes, below, p. 438.

*Langbaine*, 1691, p. 177-8. *Mock Tempest, or The Enchanted Castle*, a Farce acted at the Theatre-Royal, printed in quarto, *Lond.* 1675. The Design of this Play was to draw the Town from the Duke’s Theatre, who for a considerable time had frequented that admirable reviv’d comedy call’d *The Tempest*. What success it had may be learnt from the following lines,

The dull Burlesque appeared with Impudence,  
And pleased by Novelty for want of Sence.      1°                      s5

Boyleau’s Art of Poetry, p. 5 [see p. 212, below].

A Burlesque piece of Ribaldry designed to ridicule Dryden’s ‘*Tempest*.’ MS. note by Oldys in C. 28. g. 1.

" Prospero—a Duke, Head-keeper of the Enchanted Castle.

Alonzo—a Duke, his mortal Enemy.

Quakero—Son of Alonzo.

Gonzalo—a subject of Alonzos.

Antonio—his Friend.

Hypolito—Infant Duke of Mantua, Innocent and ignorant.

Hectorio—a Pimp.

Miranda—	}	the harmless daughters of Prospero.
Dorinda—		

Stephania—	a Baud.
------------	---------

Beantoffer	}	Wenches.
Moustrappa		
Drinkallup		

Ariel—	a spirit waiting on Prospero.
--------	-------------------------------

A Plenipotentiary.

*Wenches, Bridewell - Keepers, Spirits, Devils, Masquers, and Prisoners.*

*The Scene in LONDON.'*

[The first scene opens with "a great noyse" of men breaking into a brothel, and with occasional use of Shakspeare's words, "What care these Roarers for the worshipful Pin-makers?" (p. 2) &c. Scene ii. burlesques Shakspeare's:]

(p. 10) "*Pros.* . . Thy Father, *Miranda*, was 50 years ago a man of great power, Duke of my Lord Mayors Dogg-kennel. . . Thy Mother was all mettle. . . canst thou remember when thou wert Born, sure thou canst not, for then thou wert but three days old.

*Mir.* I' fads, I do remember it Father, as well as 'twere but yesterday.

*Pros.* Then scratch thy tenacious Poll, and tell me what thou findest backward in the misty black and bottomless Pit of time.

*Mir.* Pray Father had I not Four, or Five Women waiting upon top of me, at my Mother's groaning, pray?

*Pros.* Thou hadst, and more, *Miranda*, for then I had a Tub of humming stuff would make a Cat speak.

*Mir.* O Gemine! Father how came we hither?

*Pros.* While I, despising mean, and worldly bus'ness, as misbecoming my grave Place, Quality, did for the bett'ring of my mind, apply myself, to the secret and laudable study of Ninepins, Shovel-board and Pigeon-holes—do'st thou give ear Infant?

(p. 11) *Mir.* I do, most Prudent Sir. . . .

[In Act II. sc. ii. Devils,<sup>1</sup> and then Fraud and Rapine, frighten Alonzo and Gonzalo. On p. 18 "Enter *Murther*," (from *Macbeth*).—]

"A man drest all in Red, with two Bloody Daggers in his hands, and his Face and Hands stain'd with blood.

*Sings.*

*Murther.* *Wake Duncan! would thou couldst.*

*Disguis'd with blood, I lead them on,*

*Until to Murther they arrive."* (p. 18.)

[In Act III, sc. ii, Ariel's songs are parodied, and Act IV, sc. i. (p. 31) opens with]

"*Pros.* \ "Ow does the charm'd impostume of my Plot

\ Swell to a head, and begin to suppurate,

If I can make *Mantua's* Infant Duke,

Switchel my young giglet *Dorinda*." (p. 31.)

[In Act V, Sc. ii. Shakspeare's beautiful "Advance the fringed curtains of thine eyes," &c., appears thus (p. 41):—]

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<sup>1</sup> In his Epilogue to *the Armenian Queen*, Duffett alludes to these Devils:

"When Tempests and Enchantments fly the Town,  
When *Prosp'ro's* Devils dare not stand your frown;  
They to the Country strole with painted ware,  
Where mighty sums of precious time they share;"

New / Poems, / Songs, / Prologues and Epilogues. Never  
before printed. / Written by / THOMAS DUFFETT, / And  
Set by / The most Eminent Musicians about / the Town. /  
*Qui fugit Molam fugit Farinam.* / London : / Printed for  
*Nicholas Woolfe* at the End of / *Breadstreet*, next to the Red  
Lion in / *Cheap-side*. 1676, / p. 86.

“ Pros. **A**Dvance the frizled frouzes of thine Eyes, and glout  
on yon fair thing.

Mir. O dear sweet Father, is that a ho ho ho a Horfe-man,  
Hufband?

Pros. It is my Girle, and a yerker too; . . .

Mir. 'Tis a most crumptious thing; i' vads if you'l let me  
have it, I'll make no more dirt Pies, nor eat the Chalk you score  
with.” . . . (p. 44) [and so on, the vulgar beast \* !—F. J. F.]

The dull Burlesque appear'd with impudence,  
And pleased by Novelty in Spite of Sence.  
All, except trivial points, grew out of date;  
*Parnassus* spoke the Cant of *Bellinsgate*;  
Boundless and Mad, disorder'd Rhyme was seen:  
Disguis'd *Apollo* changed to *Harlequin*.  
This Plague, which first in Country Towns began,  
Cities and Kingdoms quickly over-ran;  
The dullest Scriblers some Admirers found,  
And the *Mock Tempest* was a while renown'd:  
But this low stuff the Town at last despis'd,  
And scorned the Folly that they once had pris'd;  
Distinguish'd Dull, from Natural and Plain,  
And left the Villages to Fleckno's Reign.

The / Art / of / Poetry, Written in *French* by The *Sieur*  
*de Boileau*, / Made English. / London, / Printed for  
*R. Bentley*, and *S. Magnes*, in *Russel-Street* in *Covent-*  
*Garden*, 1683,† p. 5-6. Canto I, ll. 81—94. The  
Works of John Dryden, ed. Sir Walter Scott. Vol.  
xv. p. 233. (The Art of Poetry.)—P. A. L.

\* He was a Milliner in the New Exchange before he set up for a Poet (MS. note by Oldys in C. 28-9, 1). He has written three Plays: “Two of which were purposely design'd in a Burlesque Stile: but are intermixed with so much Scurrility, that instead of Diverting, they offend the modest Mind. And I have heard that when one of his Plays, *viz. The Mock Tempest*, was acted in *Dublin*, Several Ladies, and Persons of the best Quality left the House: such Ribaldry pleasing none but the Rabble” (Langbaine, *Ibid.*).

† Republished as The / Art / of / Poetry, / Written in *French* by / The *Sieur de Boileau*. / In Four Canto's. / Made *English*, / By Sir *William Soames*. / Since Revis'd by John Dryden, Esq. ; / London: / Printed and Sold by *H. Hills*, in *Black-fryars* near / the Water-side. 1710, / (Price three Pence) / in which edition this passage occurs (p. 5-6) word for word except that line 91 has “at least” instead of “at last.”

## \* CHARLES COTTON, 1675.

*Merc[ury]*. What art thou marry'd ?

*Pan.* No not yet,

I hitherto have had more Wit.

*Merc.* I wonder at it not, in truth ;

For who'd have such a sweet fac'd youth ?

*Burlesque upon Burlesque :| or, the | Scoffer Scoft. | Being  
some of | Lucians | Dialogues | Newly put-into | English  
Fustian. | For the Consolation of those who | had rather  
Laugh and be Merry, | than be Merry and Wise. |  
London, | Printed for Henry Brome at the Sign of the  
Gun at the | West-end of St. Pauls Church-yard,  
1675, / p. 178.*

---

This may be from Dromio of Ephesus's "I see by you I am a sweet-faced youth" (*Errors*, V. 418), and Quince's "Pyramus is a sweet-faced man" (*Mids. N. Dream*, I. ii. 88). F. J. F.

[I doubt this being a good allusion. "Sweet-faced youth" can hardly be the property of one author. The phrase occurs in Marlowe's *Jew of Malta*, IV. iv :

*Bellamira* : Is't not a sweet-faced youth, Pilia ?

*Ithamore* : Again 'sweet youth' ;——

M.]



## W. WYCHERLEY, 1675.

*Next you Fallstaffs of fifty, who beset  
 Your Buckram Maidenheads, which your friends get ;  
 And whilst to them, you of Atchievements boast,  
 They shure the booty, and laugh at your cost.*

*Epilogue spoken by Mr. Hart, to 'The / Country-Wife, / A /  
 Comedy, / Acted at the / Theatre Royal.' Written by Mr.  
 Wycherley / . . . London, / Printed for Thomas Dring, at  
 the Harrow, at the / Corner of Chancery-Lane in Fleet-street.  
 1675.' / 4°.*

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[B. N. and F. J. F.]

SIR FRANCIS FANE, *junior*, 1675.

*Players turn Puppets now at your desire,  
In their Mouth's Nonsense, in their Tails a Wire,  
They fly through Clouds of Clouts, and Showers of Fire. }  
A kind of loofing Loadum is their Game,  
Where the worst Writer has the greatest Fame.  
To get vile Plays like theirs, shall be our care ;  
But of such awkward Actors we despair.  
False taught at first —————  
Like Bowls ill byass'd, still the more they run,  
They 're further off, then when they first begun.  
In Comedy their unweigh'd Action mark,  
There's one is such a dear familiar spark,  
He yawns, as if he were but half awake ;  
And fribling for free speaking, does mistake.  
False accent and neglectful Action too  
They have both so nigh good, yet neither true,  
That both together, like an Ape's mock face  
By near resembling Man, do Man disgrace.  
Through pac'd ill Actors, may perhaps be cur'd,  
Half Players like half Wits, can't be endur'd.  
Yet these are they, who durst expose the Age  
Of the great Wonder of our English Stage.  
Whom Nature seem'd to form for your delight,  
And bid him speak, as she bid Shakespeare write.  
Those Blades indeed are Cripples in their Art  
Mimmick his Foot, but not his speaking part.*

*Let them the Traytor or Volpone try,  
 Could they —————  
 Rage like Cethegus, or like Caffius die,  
 They ne'er had sent to Paris for such Fancies,  
 As Monster's heads, and Merry Andrew's Dances.<sup>1</sup>*

*Love in the Dark, / or / The Man of Bus'ness. / A Comedy :/  
 Acted at the Theatre Royal / By His Majesties Servants./  
 Written By / Sir Francis Fane, Junior ; Knight of the Bath./  
 Naturam expellas furcâ, licet, usque recurret. Hor./ In the  
 Savoy./ Printed by T. N. for Henry Herringman, and are to  
 be sold / at the Anchor in the Lower Walk of / the New  
 Exchange. 1675 / 4°. Epilogue, as it was spoken by Mr.  
 Haines, p. 95-6.*

F. J. F.

Cp. Mrs. Mary Pix's Prologue to her *Double Distress*, 1701 :—

Nor Wit nor Nature now can please alone,  
 When French *Jack-pudding* so delight the Town :  
 Instruction on the Stage is thrown away,  
 And *Jegg* does more then charming *Dryden* say :  
 Our ancestors without Ragou's or Dance,  
 Fed on plain Beef, and bravely conquer'd *France* :  
 And *Ben* and *Shakespear* lasting Laurels made  
 With Wit alone, and scorn'd their wretched Aid :

Nicholas Rowe has a like complaint in the Epilogue to his *Ambitious Stepmother*, 1701 :—

Show but a mimick Ape, or *French Buffoon*,  
 You to the other House in shoals are gone,  
 And leave us here to Tune our Crowds alone. }  
 Must *Shakespear*, *Fletcher*, and laborious *Ben*,  
 Be left for *Scaramouch* and *Harlequin* ?  
 Allow you are unconstant, yet 'tis strange,  
 For sense is still the same, and ne'er can change ;

[Fane's lines, above, are printed also in *Poems etc on Several Occasions, With Valentinian A Tragedy, Written by the Rt. Hon. John, Late Earl of Rochester*, 1696, pp. 128-9. A side-note to the line 'Of the great Wonder of our English Stage,' there printed, reads: 'Major Mohun.' M.]

## MATTHEW LOCK, 1675.

The / *English Opera*; / or / The Vocal Musick / in / *Psyche*, /  
With the / Instrumental / Therein Intermix'd. / To which is  
Adjoyned / The Instrumental Musick / in the / *Tempest*. / By /  
Matthew Lock, Composer in Ordinary / to His Majesty, and  
Organist to the Queen. / Licens'd 1675. ROGER L'ESTRANGE. /  
London, / Printed by T. Ratcliff, and N. Thompson for the /  
Author, and are to be Sold by John Carr at his Shop at / the  
*Middle Temple Gate in Fleet-Street*. MDCLXXV. /

(A 4.) *The Instrumental Musick before and between the Acts, and the Entries in the Acts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draght. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.*

[p. 62.] *The Instrumental Musick used in the Tempest.*

[*Introduction, p. 62. Second Galliard, p. 63. Gavot, p. 64. The Second Musick, p. 65. Lilk . . The end of the Second Musick, p. 67.*]

[p. 68.] *Curtain Tune in the Tempest.*

[*The First Act Tune, p. 71. The Second Act Tune. The Third Act Tune, p. 72. The Fourth Act Tune, p. 73. The Conclusion, p. 71.*]

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Lock's Music to *Macbeth* was not publish'd till 1770 by Dr. Boyce, tho the play was acted with the Music in 1672. See the articles on *Lock* by Mr. W. H. Husk and on *Macbeth Music* by Mr. Wm. Chappell<sup>1</sup> in Grove's *Dict. of M.* II. 157, 183.—F. J. F.

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<sup>1</sup> Music for witches was not well suited for private use, and the *Macbeth* music remained in manuscript until after his death in [Aug]. 1677 (art. *Macbeth Music*, p. 183).

## R. BENTLEY, 1675.

The Bookieller to the Reader.

*THIS Play was left in Mr. Dryden's hands many years since : The Author of it was unknown to him, and return'd not to claim it ; 'Tis therefore to be presum'd that he is dead. After Twelve years expectation, Mr. Dryden gave it to the Players, having upon perusal of it, found that it deserv'd a better Fate than to be buried in obscurity<sup>1</sup> : I have heard him say, that finding a Scene wanting, he supply'd it<sup>2</sup> ; and many have affirm'd, that the stile of it<sup>3</sup> is proper to the Subject, which is that the French call Basse Comedy. The turns of it are natural, and the resemblance of one man to another, has not only been the foundation of this, but of many other Plays. Plautus his Amphitruon, was the Original of all, and Shakespear and Moliere have copied him with success. Nevertheless, if this Play in it self should be a trifle, which you have no reason to suspect, because that incomparable Person would not from his Ingenious labours lose so much time as to write a whole Scene in it, which in it self sufficiently makes you amends, for Poetry being like Painting, where, if a great Master have but touch'd upon an ordinary Piece, he makes it of Value to all understanding Men ; as I doubt not but this will be by his Additions : As it is, I am resolv'd to detain you no longer from it, but subscribe my self,*

*Your very Humble Servant,*

R. BENTLEY.

*The / Mistaken Husband. / A / Comedie, / as it is Acted  
by / His Majesties Servants / At the / Theatre-Royall.  
By a Person of Quality. —Hæc placuit semel.—[Hor.] /  
London, / Printed for J. Magnes and R. Bentley / in  
Russel-street in Coven<sup>t</sup>-Garden near / the Piazza's,  
Anno Domini, MDCLXXV. /*

Quoted by Mr. Algernon C. Swinburne in "A Relic of Dryden" in the *Gentleman's Magazine*, Oct. 1880, p. 417.—F. J. F.

<sup>1</sup> *Obscurity*, orig.—F.

<sup>2</sup> Act IV. sc. v.—A. C. P.

<sup>3</sup> Of the play, that is, in general ; not by any means of the additional scene.—A. C. P.

<sup>4</sup> So.—F.

ANON., about 1675.

My *Nedde* (quoth she) since I have thee here,  
 I will be a Port for to please my Dear : [read Park.]  
 And in the soft Circuit of my Pale  
 feed either upon the high Hill or Dale;  
 Graze on my soft Lypis, if those Hills be dry  
 stray [lower] down where Fountains lye :

Ballad of *The New Married Couple*; Or, A Friendly  
 Debate between the Country Farmer and his Buxome  
 Wife. *Roxburghe Ballads*, vol. iv. p. 17. (Ballad Society,  
 1881.) Douce Collection, ii. 165, verso.

---

These lines, all but the first, are l. 230-4 of *Venus and Adonis*, slightly altered for the sake of the metre and rhyme. Hence the change of the evident misprint 'Port' into 'Park,' and the insertion of [lower] in the last line, instead of the previous insertion [further]. 'Dear' also should be 'Deer,' with the double meaning.

The words 'circuit' and 'Pale' (l. 3) show that 'Port' must have been 'Park,' and 'Dear' 'Deer.'—B. N.

## RICHARD HEAD, 1675.

[1] Inculcate frequently the Proverb, and comment upon it, *That one pair of legs is worth two pair of hands* ; That to fly is better than to die, commending *Falstaff* in the Play, deriding Sir *Henry Blunt* that was slain ; there lies grinning Honour, &c. In short, let safety and security be above all things applauded. p. 75.

[2] Would it not be ridiculous \* \* to talk of nothing for an hour together to a *Quaker*, but what rare sport there was the other day at the *Bear-Garden*, or, to tell him what excellent Scenes there are in *Macbeth*, and the late rectified inimitable *Tempest* ? p. 147.

Proteus Redivivus : | *or the | Art of Wheedling, | or |*  
*Insinuation, obtain'd by General Conversation, | and | Ex-*  
*tracted from the several Humours, | Inclinations, and*  
 \* *Passions of both Sexes, | reflecting their several Ages, and*  
*suit- | ing each Profession or Occupation. | Collected and*  
*Methodized by the Author of the First Part of the English*  
*Rogue . . . London, Printed by W. D. and are to be sold*  
*at the | Sign of the Ship in St. Mary Axe, and by | most*  
*Booksellers, 1675.*

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The version of the *Tempest* was Dryden's and Davenant's ; the *Macbeth* was probably that now called Davenant's, though I incline to think wrongly.

B. N.

## EDWARD PHILLIPS, 1675.

Wit, Ingenuity, and Learning in Verse, even Elegancy it felt, though that comes neereſt, are one thing, true Native *Poetry* is another; in which there is a certain Air and Spirit, which perhaps the moſt Learned and judicious in other Arts do not perfectly apprehend, much leſs is it attainable by any Study or Induſtry; nay though all the Laws of *Heroic Poem*, all the Laws of *Tragedy* were exactly obſerved, yet ſtill this *tour entrejeant*,<sup>1</sup> this Poetic *Energie*, if I may ſo call it, would be required to give life to all the reſt, which ſhines through the rougheſt moſt unpoliſh't and antiquated Language, and may happily be wanting, in the moſt polite and reformed: let us obſerve *Spencer*, with all his Ruſtic, obſolete words, with all his rough-hewn clowterly Verſes; yet take him throughout, and we ſhall find in him a gracefull and Poetic Majeſty: in like manner *Shakeſpear*, in ſpight of all his unfiled expreſſions, his rambling and indigeſted Fancys, the laughter of the *Critical*, yet muſt be confeſs't a *Poet* above many that go beyond him in Literature ſome degrees. All this while it would be very unreaſonable that thoſe who have but attempted well, much more thoſe who have been learned, judicious or Ingenuous in Verſe ſhould be forgotten and left out of the circuit of *Poets*, in the larger acceptation. (*Preface, leaf 14.*)

\* \* \* \* \*

*Benjamin Johnson*, the moſt learned, judicious and correct, generally ſo accounted, of our *English* Comedians, and the more to be admired for being ſo, for that neither the height of natural

<sup>1</sup> [Entrejeant = *entregent*, courtesy, civility, interchange; *tour entrejeant* is bad French. but Phillips ſeems to mean the force of ſpirit. L. T. S.]



parts, for he was no *Shakesphear*, nor the cost of Extraordinary Education; for he is reported but a Bricklayers Son, but his own proper Industry and Addiction to Books advanc'd him to this perfection: (*The Modern Poets*, p. 19.)

\* \* \* \* \*

*Christopher Marlow*, a kind of a second *Shakesphear* (whose contemporary he was) not only because like him he rose from an Actor to be a maker of Plays, though inferiour both in Fame and Merit; but also because in his begun Poem of *Hero and Leander*, he seems to have a resemblance of that clean and unsophisticated Wit, which is natural to that incomparable Poet; (p. 24.)

\* \* \* \* \*

*John Fletcher*, one of the happy *Triumvirat* (the other two being *Johnson* and *Shakespear*) of the Chief Dramatic Poets of our Nation, in the last foregoing Age, among whom there might be said to be a symmetry of perfection, while each excelled in his peculiar way: *Ben. Johnson* in his elaborate pains and knowledge of Authors, *Shakespear* in his pure vein of wit, and natural Poetic heighth; *Fletcher* in a courtly Elegance, and gentile familiarity of style, and withal a wit and invention so overflowing, that the luxuriant branches thereof were frequently thought convenient to be lopt off by his almost inseparable Companion *Francis Beaumont*. (p. 108.)

\* \* \* \* \*

*William Shakespear*, the Glory of the English Stage; whose nativity at *Stratford upon Avon*, is the highest honour that Town can boast of: from an Actor of Tragedies and Comedies, he became a *Maker*; and such a Maker, that though some others may perhaps pretend to a more exact *Decorum* and *œconomie*, especially in Tragedy, never any express't a more lofty and Tragic heighth; never any represented nature more purely to the life, and where the polishments of Art are most wanting, as probably his Learning was not extraordinary, he pleaseth with a certain

wild and native Elegance; and in all his Writings hath an unvulgar style, as well in his *Venus and Adonis*, his *Rape of Lucrece* and other various Poems, as in his Dramatics. (p. 194.)

*Theatrum Poetarum.* 1675. [12mo.] *Preface.*  
*The Modern Poets.*

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We have here *Shakesphear*, twice. It is not a misprint, but a recognised form of spelling our great bard's name. We find it in some editions of Camden's *Remaines Concerning Britaine: e. g.*, the Ed. of 1614, which has *Shakespheare*. (See vol. i. p. 27.) Again, in the deed under which Shakespeare purchased, for £440, the unexpired term in a moiety of the tithes of Stratford, Old Stratford, Bishopton, and Welcombe, we find the name spelt eleven times with the 'ph' and only once without. C. M. I.

JOHN PRYCE, *about* 1676.

MS. Commonplace Book in the Diocesan Registry, Worcester, in *Shakespeare's Marriage*, by Joseph William Gray, London, 1905.

Ben Johnson traveling from London to Oxford upon a Valentine's day, meets an Highwayman.

*Ben Johnson.* Flee hence or by thy Coat of steele  
Il'e make thy heart my brazen bullet feele . . .

*Robber.* Art thou great Ben or y<sup>e</sup> revived ghoſt  
Of famous Shakespeare or ſome drunken hoſt  
That beeing tipſy w<sup>th</sup> thy muddy beer  
Doſt think thy rhyme ſhall dawnt my foule w<sup>th</sup> feare. . .

F. J. F.

‘SCARRON’S COMICAL ROMANCE,’ 1676.

When our Players were come together in a chamber, most of the vagrant Town-Butterflies flock’d into their presence, amongst which some were unsatisfied at their cold reception. They all began to discourse of Plaies, Poetry and renowned Authors of *Romances*: Never was more noise made in any Chamber, unless at a Quarrel. And above all the rest the Poet, with a ring of admirers about him of the chiefeſt Wits of the Town, was tearing his Throat with telling them he had ſeen *Shakeſpear*, *B. Johnson*, *Fletcher*, *Corneille*; had drunk many a Quart with *Saint Amant*, *Davenant*, *Shirley*, and *Beys*; and loſt good Friends by the death of *Rotrou*, *Denham* and *Cowly*.

*Scarron’s / Comical Romance: / Or, a Facetious / History / of  
a Company of Strowling Stage-Players. / . . . Written  
originally in French, / By the Famous and Witty Poet  
Scarron, / And now turn’d into English. / London: /  
Printed by J. C. for William Crooke, at the Green-dragon /  
without Temple-bar. 1676. p. 17.*

In the French original no mention is made of Shakspeare and the English authors, and the corresponding passage reads as follows:

Quand nos Comediens arriuerent, la chambre des Comedienes estoit desja pleine des plus eschauffez godelureaux de la ville, dont quelques-vns estoient desja refroidis, du maigre accueil qu’on leur auoit fait. Ils parloient tous ensemble de la Comedie, des bons vers, des Autheurs, & des Romans: iamais on n’entendit plus de bruit en vne chambre, à moins que de s’y

quereller. Le Poëte fur tous les autres, enuironné de deux ou trois qui deuoient estre les beaux esprits de la ville, se tuoit de leur dire qu'il auoit veu Corneille, qu'il auoit fait la débauche avecque saint Amant & Beys, & qu'il auoit perdu vn bon amy en feu Rotron.

*Le Romant Comique / A Paris, / . . . M.DC.LI. pp. 71-2.*  
[By Scarron.]

The British Museum copy of the French is annotated on its fly-leaf by one of its former owners, "Scaron: Son Roman Comique est presque le seul de ses ouvrages que les gens de goût aiment encore. C'est ce que Boileau avait prédit. Voltaire." The cover of the English translation is signed 'Tho. Martin,' and a note is added: "The Autograph of 'honest Tom Martin' of Palgrave in Suffolk, a Collector of whom Herbert has spoken with veneration.—W. U."

We are indebted to Dr. Brotanek for this reference. M.

## JOHN DRYDEN, 1676.

Our Author by experience finds it true,  
 'Tis much more hard to please himself than you :

\* \* \* \* \*

But spite of all his pride a secret shame,  
 Invades his breast at *Shakeſpear's* ſacred name :  
 Aw'd when he hears his God-like *Romans* rage,  
 He, in a juſt deſpair, would quit the Stage.

*Prologue to Aureng-zebe, a tragedy, by  
 John Dryden. 1676. C. M. I.*

WILLIAM CAVENDISH, DUKE OF  
NEWCASTLE, 1676.

A great Noyse within, then one enters presently, and says this  
Oh Gentlemen, there is such a Civill Warr amongst vs within,  
the horriblest mistake that ever was, in the World. Wee have  
spoken a wronge Prologue, never such a Stage Error, not in all  
the raigne of Shakspeare, Jonson, or of Fletcher.

*The Prologue. The humorous Lovers | A Comedy | Humores  
Mores, Res, judicat hicce libellus, | Omnis in hoc vno  
Scenographia patet | W. B. | [By the Duke of Newcastle,]  
Brit. Mus. Harley MS. 7367. p. 3.*

---

The play was printed in 1677, and was licensed on Nov. 27, 1676. The  
prologue and epilogue are not in the printed copy. M.

WILLIAM CAVENDISH, DUKE OF  
NEWCASTLE, 1676-7.

*Codsh[ead]*. Good Sir, try some English Poets, as *Shakespear*.

*Doct[or]*. You had as good give him preserv'd Apricocks, he has too much Wit for him, and then *Fletcher* and *Beaumont* have so much of the Spanish Perfume of Romances and Novels . . . .

The last Remedy, like Pigeons to the soles of the feet, must be to apply my dear Friend Mr. *Johnson's* Works, but they must be apply'd to his head.

*Codsh*. Oh, have a care, Doctor, he hates *Ben. Johnson*, he has an Antipathy to him.

*Cramb[o]*. Oh, I hate *Johnson*, oh oh, dull dull, oh oh no Wit

*Doct*. 'Tis you are dull . . . . dull! he was the Honour of his Nation, and the Poet of Poets . . . .

*The | Triumphant Widow, | or the | Medley of Humours. |*  
*A | Comedy, | Acted by His | Royal Highnes's | Servants. |*  
*Written by | His Grace the Duke of Newcastle. | London, |*  
*Printed by J. M. for H. Herringman, at the Sign of | the*  
*Blew Anchor in the Lower-Walk of the | New-Exchange,*  
*1677<sup>1</sup> | p. 60, 61.*

[F. J. F.]

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<sup>1</sup> 'Licensed Nov. 27. 1676.' MS. note on title-page.



‘POOR · ROBIN’S VISIONS,’ 1677.

. . . His ignorance arising from his blindness, is the only cause of this *Comedie of Errors*;

*Poor Robin’s | Visions :| wherein is Described, | The present  
Humours of | the Times ; the Vices | and Fashionable  
Fopperies thereof ;| etc. . . . London, | Printed for, and  
sold by Arthur Boldero | Stationer at the Mitre in Mitre-  
Court near the Inner Temple in Fleet-street, 1677.  
s. 61. [M.]*

## PRINCE RUPERT. Library Catalogue, 1677.

	Titles. <i>Folio</i>			Authors.			Printed.	
	*	*	*	*	*	*	*	*
66	Comedies & Tragedies of			Beaum <sup>t</sup> & Fletcher			Lond., 1647	
67	The Imperial History			Edward Primstow			Lond., 1623	
68	Saluste			Du Bartas			Paris, 1661	
	*	*	*	*	*	*	*	*
73	Plays of Jo			J. Shakespeare			. . . 1632	
	*	*	*	*	*	*	*	*
	<i>Quarto</i>							
64	Playes of			Fletcher & Shakesb			Lond., 1634	
	*	*	*	*	*	*	*	*
	<i>12[mo]</i>							
116	Poems of			Shakesbearg				

*November 1677 | A Catalouge of all the Bookes | In his Highnesse Prince | Rupert's Library. Sloane MS. 555, Brit. Mus. [Noticed by Edward J. L. Scott, Athenæum, 5 March, 1898, p. 32, col. 2.]*

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The Catalogue was probably made by a foreigner. M.

OCTAVIAN PULLEYN, 1677.

I believe Puckle and y<sup>e</sup> other witches in Mackbeth haue had a meeting here in thunder lightning and Raine.

Letter from Octavian Pulleyn, dated 'Siena' 30 June 1677,  
to Sir Thos. Isham. Among the Isham Correspondence.  
See p. 77, above.

WALTER RYE.

## SIR CARR SCROPE, 1677-8.

When *Shakespear, Johnson, Fletcher*, rul'd the Stage,  
They took so bold a Freedom with the Age,  
That there was scarce a Knave, or Fool, in Town  
Of any Note, but had his Picture shown.

*In Defense of Satyr. (Quoted by the Earl of Rochester  
in An Allusion to the Tenth Satyr of the First Book  
of Horace. See note below.)*

*Poems on several occasions [By John Wilmot, Earl of  
Rochester], 1685, p. 39.*

---

This baronet was author of some poetical things, principally translations from Ovid (e. g., the Epistle of *Sappho to Phaon*), some of which are printed in *Miscellany Poems*, 1684 (see Wood's *Fasti Oxonienses*, Part II, p. 294). The passage we have given corresponds to the first five lines of Horace's Satire iv of Book I, from which we infer that the *Defence of Satyr* is imitated from that satire. We do not know whether Sir Carr Scrope's entire poem is extant. In the Earl of Rochester's *Works* (Tonson), 1714, p. 87, will be found his *Allusion*, &c. ; and Scrope's verses mentioning Shakespeare are quoted at p. 96 (as well as in Rochester's *Poems on several Occasions*, 1685, p. 39). Rochester's reply at p. 100 ends with these personalities :

“ Half-witty and half-mad, and scarce half-brave,  
Half honest (which is very much a Knave)  
Made up of all these Halfs, thou can'st not pass  
For anything intirely but an *Ass*.”

Scrope died in 1680. C. M. I.

## R. WHITCOMBE, 1678.

That Italian Shakespear, Ovid.

*Janua Divorum, by R. Whitcombe, 1678, sig. A 7.*

[Reprinted from Mr. G. Thorn Drury's note in *Notes and Queries*, 9th Series, x, p. 465. M.]

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BUTLER, SAMUEL (author of *Hudibras*), a. 1680.

Men of the quickest apprehensions, and aptest Geniuses to anything they undertake, do not always prove the greatest Masters in it. For there is more Patience and Flegme required in those that attaine to any Degree of Perfection, then is commonly found in the Temper of active, and ready wits, that soone tire and will not hold out; as the swiftest Race-horse will not performe a longe Journey so well as a sturdy dull Jade. Hence it is that Virgil who wanted much of that Natural easiness of wit that Ovid had, did nevertheless with hard Labour and long Study in the end, arrive at a higher perfection then the other with all his Dexterity of wit, but less Industry could attaine to: The same we may observe of Johnson, and Shakespeare. *For he that is able to thinke long and study well, will be sure to finde out better things then another man can hit upon suddenly, though of more quick and ready Parts, which is commonly but chance, and the other Art and Judgment.*

*Characters and Passages from Note-Book. Edited by A. R. Waller, M.A. Cambridge: at the University Press, 1908, p. 398-9.—F. J. F.*

## JOHN OLDHAM, 1678.

Words new and forein may be best brought in,  
If borrow'd from a Language near akin :  
Why should the peevish Criticks now forbid  
To *Lee* and *Dryden*, what was not deny'd  
To *Shakespear*, *Ben*, and *Fletcher*, heretofore,  
For which they Praise, and commendation bore.

“ Upon the Works of Ben Johnson. Written in 1678.  
Ode,” in ‘Poems, / and / Translations, / By / *John  
Oldham.* / *London* : / Printed for *Jos*. Hindmarsh,  
Bookseller to his Royal / Highness, at the Black Bull  
in Cornhil, 1683.’ pp. 69 to 89.<sup>1</sup>

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The triumvirate of the fifth line are also mentioned by others as seemingly *the* three poets of the preceding age. But it is right to remark that elsewhere Oldham praises Ben supremely, especially in a very long Ode to him, addressing him as “Great Thou! whom ’tis a Crime almost to dare to praise,” and—

Hail mighty Founder of our Stage ! (p. 69)  
and—

Never till thee the Theater possest  
A Prince with equal Pow’r, and Greatness blest. (p. 71)  
B. N.

<sup>1</sup> The Ode is also printed in “Poems / and / Translations./ By / *John Oldham.* / *London* : / Printed for *Joseph Hindmarsh*, at the *Golden Ball*, / in Cornhil. MDCLXXXIV./” 8vo, p. 6. Horace his Art of Poetry Imitated in English; and in “Some New / Pieces / Never before Publish’d./ By the Author of the / *Satyrs upon the Jesuites*, \* \* \* \* \* *London* : Printed by *M. C.* for *Jo. Hindmarsh*, Bookseller to his Royal Highness, at the Black Bull in *Cornhil*, 1684, 8°. p. 6;”—a different and probably earlier edition of the *Poems & Transl.* of 1684;—and in ‘The Works of Mr. John Oldham, together with his Remains,’ 8vo. 1698, p. 6.

JOHN WILMOT, EARL OF ROCHESTER, 1678.

A jeaft in fcorn points out, and hits the thing  
More home, than the *Morofest* Satyrs fting.  
*Shake-fpear* and *Johnfon* did herein excell,  
And might in this be imitated well.

\* \* \* \* \*

But does not *Dryden* find ev'n *Johnfon* dull ?  
*Fletcher* and *Beaumont* uncorrect and full,  
Of lewd Lines, as he calls 'em ? *Shake-fpear's* ftile  
Stiff and affected ; to his own the while,  
Allowing all the juftnefs, that his Pride  
So arrogantly had to thefe deny'd ?  
And may not I have leave impartially,  
To fearch and censure *Dryden's* Works, and try,  
If thofe grofs faults his choice Pen does commit  
Proceed from want of Iudgment, or of Wit ?  
Or if his lumpifh fancy does refuse  
Spirit and Grace to his loose flattern Mufe ?  
Five hundred Verfes every Morning writ,  
Prove him no more a Poet, than a Wit.

*An Allusion to the Tenth Satyr of the First Book  
of Horace, [in] Poems on several Occasions. 1685,  
pp. 36, 37. Also in Works of John Earl of  
Rochester, 1714, pp. 89, 93.*

[The name Dryden is filled in from later editions, in that of 1685 it is only indicated by a D—. Rochester died in 1680. L. T. S.]

## THOMAS RYMER, 1678.

I provided me some of those Master-pieces of Wit, so renown'd everywhere, and so edifying to the *Stage*: I mean the choicest and most applauded English Tragedies of this last age; \* \* \* *Othello*, and *Julius Cæsar*, by *Shakespear*; and *Cataline* by *Worthy Ben*. (p. 2.)

he may be a true man, though awkward and unfightly, as the *Monster* in the *Tempest*. (p. 4.)

But I grow weary of this Tragedy: In the former I took *Latorch* by his mouth, and ranting air for a copy of *Cassius* in *Shakespear*: and that you may see *Arbaces* here, is not without his *Cassian* strokes

[Beaumont & Fletcher's  
"King and  
no King."]

Thus *Cassius* in *Shakespear*.

Cass. . . . Brutus and Cæsar! what should there be in that Cæsar!

*Why should that name be founded more than yours?*

*Write them together, yours is as fair a name:*

*Sound them; it doth become the mouth as well:*

*Weigh them, it is as heavy; conjure with them, man:*

*Brutus will start a Spirit as well as Cæsar.*

*Now, in the name of all the Gods at once,*

*Upon what meat doth this our Cæsar feed,*

*That he is grown so great? . . .*

Thus *Arbaces*.

Arb. *I have liv'd*

*To conquer men, and now am overthrow'n*



*Only by words, Brother and Sister : where  
 Have those words dwelling ? I will find 'em out,  
 And utterly destroy 'em : but they are  
 Not to be grasp'd : let 'em be men or beasts,  
 I will cut 'em from the earth ; or Towns,  
 And I will raze 'em, and then blow 'em up  
 Let 'em be Seas, and I will drink 'em off,  
 And yet have unquench'd fire within my breast :  
 Let 'em be any thing but meerly voice. (pp. 101-3.)*

*The Tragedies of The Last Age consider'd and Examin'd  
 by the Practice of the Ancients, and by the Common  
 sense of all Ages. 1678. [Sm. 8vo.]*

[Rymer cursorily mentions *Othello* twice (pp. 5, 141), but says his volume is big enough now : he afterwards wrote upon *Othello* and *Julius Cæsar* in "A Short View of Tragedy ; Its Original, Excellency, and Corruption ; with some Reflections on *Shakespear*, and other Practitioners for the Stage." 1693. This work was reviewed by Motteux in the *Gentleman's Journal* for December, 1692 (see what he says, quoted, after, p. 386) ; also by John Dunton in *The Compleat Library*, Dec. 1692, vol. ii. p. 58. "Our Author thinks," says Dunton, "that many of the *Tragical Scenes* in *Shakespear*, cried up so much for the Action, of which he gives some instances, may yet do better without such words as he uses." (p. 59.)

Rymer's criticism (if so it can be called) is entirely adverse to Shakespere. The best he can say of *Othello* is his concluding sentence :—"There is in this Play, some burlesk, some humour, and ramble of Comical Wit, some shew, and some *Mimickry* to divert the spectators : but the tragical part is, plainly none other, than a Bloody Farce, without salt or savour" (*Short View*, p. 146). And the following is a specimen of what he has to say upon *Julius Cæsar* :—"In the former Play, our Poet might be the bolder, the persons being all his own Creatures, and meer fiction. \* \* He might be familiar with *Othello* and *Iago*, as his own natural acquaintance : but *Cæsar* and *Brutus* were above his conversation. To put them in Fools Coats, and make them Jack-puddens in the *Shakespear* dress, is a *Sacrilege*, beyond anything in *Spelman*. The Truth is, this authors head was full of villanous, unnatural images, and history has only furnish'd him with great names, thereby to recommend them to the World" (p. 148). L. T. S.]

## THOS. SHADWELL, 1678.

I am now to present your Grace with this History of *Timon*, which you were pleased to tell me you liked, and it is the more worthy of you, since it has the inimitable hand of *Shakespeare* in it, which never made more Masterly strokes than in this.

*The History of Timon of Athens, the Man-Hater, made into a play.*  
*By Thos. Shadwell. 1678. [4to.] Epistle Dedicatory. C. M. I.*

## THO. SHADWELL, 1678.

*Prologue to Timon.*

\* \* \* \* \*

*In the Art of Judging you as wise are grown,  
As in their choice some Ladies of the Town.  
Your neat shap't Barbary Wits you will despise,  
And none but lusty Sinewy Writers prize.  
Old English Shakespear-stomachs you have still,  
And judge as our Fore-fathers writ with Skill.  
You Coin the Wit, the Witlings of the Town  
Retailers are, that spread it up and down ; [Sign. A. 4.]*

*Epilogue. (sign. M4.)*

*— F there were hopes that ancient solid Wit  
Might please within our new fantastick Pit ;  
— This Play might then support the Criticks Shock,  
The Scien grafted upon Shakespears Stock ;  
For join'd with his our Poet's part might thrive,  
Kept by the vertue of his Sap alive. . . .*

\* \* \* \* \*

*Though Sparks to imitate the French think fit  
In want of Learning, Affectation, Wit,  
And which is most, in Cloaths wee'l ne'er submit. }  
Their Ships or Plays o're ours shall ne're advance,  
For our Third Rates shall match the First of France,*

*With English Judges this may bear the Test,  
Who will for Shakespear's part forgive the rest.*

*The | History | of | Timon of Athens, | the | Man-Hater. | As  
it is Acted at the | Duke's Theatre. | Made into a | Play. |  
By Tho. Shadwell. | Licensed, Feb. 18, 167. R. L'Estrange. |  
London, | Printed by J. M. for Henry Herringman, at the  
Blue Anchor, | in the Lower Walk of the New-Exchange,  
1678. | 4to. (The later edition has for 'at the Blue  
Anchor,' "and are to be sold | by Richard Bentley at the  
Post-House in Russel-street | Covent-Garden, 1688. |")*

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### THOMAS OTWAY, 1678.

Go bid the Coachman hasten, and get all things ready; I  
am uneasy till I am gone. 'Tis time we were fet out.

*The Wolves have prey'd, and look the gentle Day,  
Before the Wheels of Phoebus, all about  
Dapples the drowsy East with spots of gray.*

*Friendship in Fashion*, Act V. sc. i. Works, ed. 1768,  
vol. ii. p. 101.

[The quotation is from *Much Ado*, V. iii. 25-27.—H. A. EVANS.]

Why, you sweet perfum'd Jessamine knaves! you Rogues in  
Buckram! were there a Dozen of you, I'd beat you out of your  
artificial Sweetness into your own natural Rankness.—*Ibid.* p. 111.

[Another Falstaff reminiscence, 1 *Hen. IV.*, II. iv. 213.—H. A. E.]

## ELIAS TRAVERS, 1678-83.

This Nonconformist Minister was for many years chaplain and tutor in the family of Sir Thomas Barnardiston of Ketton Hall, Suffolk. He kept a Latin diary of how he spent his time, and this was described in an article in the *British Quarterly Review* for January 1872, entitled "An English Interior in the Seventeenth Century." The writer says that in the ordinary life of the chaplain, came 'after dinner, conversation and a reading in Shakespeare till about three.' Also that Travers's reading was "so strangely alternated that from a long reading of the Psalms he falls back on Shakespeare's comedies; nay, once even confesses, 'prius Shak[s]peare quam sacras literas legi.' (B. Q. Rev., lv. 63.)

"But Shakspeare gives our chaplain his highest intellectual treat, and hours are spent over his historical plays and comedies, including those which he describes 'ominosorum titulorum,' Multum laboris circa nihil [Much Ado about Nothing] et 'Amoris labor perditus' [Loves Labours lost]. The course of reading was not a little grotesque. Three or four Psalms are immediately succeeded by *King Lear*, that again by the meditations of M. de Brioux, 'On the Vanity of Human Wishes.' " (B. Q. Rev., lv. 64.)

Noted by 'Bibliothecary' in 6 N. & Q., i. 453, col. 1, June 5, 1880.

—F. J. F.

## JOHN DRYDEN, 1678.

In my Stile I have profess'd to imitate the Divine *Shakespeare*; which that I might perform more freely, I have dis-incumber'd my self from Rhyme. \* \* I hope I need not to explain my self, that I have not Copy'd my Author servilely: Words and Phrases must of necessity receive a change in succeeding Ages: but 't is almost a Miracle that much of his Language remains so pure; and that he who began Dramatique Poetry amongst us, untaught by any, and, as *Ben Johnson* tells us, without Learning, should by the force of his own Genius perform so much, that in a manner he has left no praise for any who come after him.

*Preface to All for Love; or, the World well Lost.*  
*A Tragedy.* 1678. *Sign. b 4, back.* [4to.]  
 C. M. I.

## JOHN DRYDEN, 1679.

The Poet *Æschylus* was held in the same veneration by the *Athenians* of after Ages as *Shakespeare* is by us; \* \* \* though the difficulties of altering are greater, and our reverence for *Shakespeare* much more just, then that of the *Grecians* for *Æschylus*, \* \* \* yet it must be allow'd to the present Age, that the tongue in general is so much refin'd since *Shakespeare's* time, that many of his words, and more of his Phrases, are scarce intelligible. And of those which we understand some are ungrammatical, others coarse; and his whole stile is [coarse] so pester'd with Figurative expressions, that it is as affected as it is obscure. 'Tis true, that in his later Plays he had worn off somewhat of the rust; but the Tragedy which I have undertaken to correct, was, in all probability, one of his first endeavours on the Stage.

\* \* \* \* \*

*Shakespeare*, (as I hinted) in the Apprenticeship of his Writing, model'd it into that Play, which is now call'd by the [Chaucer's story] name of *Troilus* and *Cressida*; but so lamely is it left to us, that it is not divided into Acts: which fault I ascribe to the Actors, who Printed it after *Shakespeare's* death; and that too, so carelessly, that a more uncorrect Copy I never saw. For the Play it self, the Author seems to have begun it with some fire; the Characters of *Pandarus* and *Thersites*, are promising enough; but as if he grew weary of his task, after an Entrance or two, he lets 'em fall: and the later part of the Tragedy is nothing but a confusion of Drums and Trumpets, Excursions and Alarms.

The chief persons, who give name to the Tragedy, are left alive: *Cressida* is false, and is not punish'd. Yet after all, because the Play was *Shakespear's*, and that there appear'd in some places of it, the admirable Genius of the Author; I undertook to remove that heap of Rubbish, under which many excellent thoughts lay wholly bury'd. (Sign. A 4, back.)

\* \* \* \* \*

I will not weary my Reader with the Scenes which are added [&c.]: but I cannot omit the last Scene in it, which is almost half the Act, betwixt *Troilus* and *Hector*. The occasion of raising it was hinted to me by Mr. *Betterton*: the contrivance and working of it was my own. They who think to do me an injury, by saying that it is an imitation of the Scene betwixt *Brutus* and *Cassius*, do me an honour, by supposing I could imitate the incomparable *Shakespear*: but let me add, that if *Shakespear's* Scene, or that faulty copy of it in *Amintor* and *Melantius* had never been, yet *Euripides* had furnish'd me with an excellent example in his *Iphigenia*, between *Agamemnon* and *Menelaus*: and from thence indeed, the last turn of it is borrow'd. The occasion which *Shakespear*, *Euripides*, and *Fletcher*, have all taken, is the same; grounded upon Friendship: and the quarrel of two virtuous men, raised by natural degrees, to the extremity of passion, is conducted in all three, to the declination of the same passion; and concludes with a warm renewing of their Friendship. But the particular ground-work which *Shakespear* has taken, is incomparably the best: Because he has not only chosen two the greatest Heroes of their Age; but has likewise interested the Liberty of *Rome*, and their own honors, who were the redeemers of it, in this debate. And if he has made *Brutus*, who was naturally a patient man, to fly into excess at first; let it be remembered in his defence, that just before, he has receiv'd the news of *Portia's* death, whom the Poet on purpose neglecting a little Chronology, supposes to have dy'd



before *Brutus*, only to give him an occasion of being more easily exasperated. Add to this, that the injury he had receiv'd from *Cassius*, had long been brooding in his mind; and that a melancholy man, upon consideration of an affront, especially from a Friend, would be more eager in his passion, than he who had given it, though [the latter be] naturally more cholerick. (Sign. a.)

\* \* \* \* \*

How defective *Shakespear* and *Fletcher* have been in all their Plots, Mr. *Rymer* has discover'd in his *Criticisms*: \* \*

The difference between *Shakespear* and *Fletcher* in their Plotting seems to be this; that *Shakespear* generally moves more terror, and *Fletcher* more compassion: For the first had a more Masculine, a bolder and more fiery Genius; the Second a more soft and Womanish. In the mechanic beauties of the Plot, which are the Observation of the three Unities, Time, Place, and Action, they are both deficient; but *Shakespear* most. *Ben. Johnson* reform'd those errors in his Comedies, yet one of *Shakespear's* was Regular before him: which is, *The Merry Wives of Windsor*. For what remains concerning the design, you are to be refer'd to our English Critic. (Sign. a 3.)

\* \* \* \* \*

A character, or that which distinguishes one man from all others, cannot be suppos'd to consist of one particular Virtue, or Vice, or passion only; but 't is a composition of qualities which are not contrary to one another in the same person: thus the same man may be liberal and valiant, but not liberal and covetous; so in a Comical character, or humour, (which is an inclination to this, or that particular folly) *Falstaff* is a liar, and a coward, a Glutton, and a Buffon, because all these qualities may agree in the same man; (Sign. a 4.) \* \* \* 'Tis one of the excellencies of *Shakespear*, that the manners of his persons are generally apparent; and you see their bent and inclinations \* \* \* Our *Shakespear*, having ascrib'd to *Henry the Fourth* the character of a King, and of a Father, gives him the perfect

manners of each Relation, when either he tranſacts with his Son, or with his Subjects. (Sign. a 4, back.)

\* \* \* \* \*

To return once more to *Shakeſpear*; no man ever drew ſo many characters, or generally diſtinguiſhed 'em better from one another, excepting only *Johnſon*: I will inſtance but in one, to ſhow the copiouſneſs of his Invention; 't is that of *Calyban*, or the Monſter in the *Tempeſt*. He ſeems to have created a perſon which was not in Nature, a boldneſs which at firſt ſight would appear intolerable: for he makes him a Species of himſelf, begotten by an *Incubus* on a Witch; but this as I have elſewhere prov'd, is not wholly beyond the bounds of credibility, at leaſt the vulgar ſtile believe it. We have the ſeparated notions of a ſpirit, and of a Witch; (and Spirits according to *Plato*, are veſted with a ſubtil body; according to ſome of his followers, have different Sexes) therefore as from the diſtinct apprehenſions of a Horſe, and of a Man, Imagination has form'd a *Centaur*, ſo from thoſe of an *Incubus* and a *Sorcererſs*, *Shakeſpear* has produc'd his Monſter. Whether or no his Generation can be defended, I leave to Philoſophy; but of this I am certain, that the Poet has moſt judiciously furniſhed him with a perſon, a Language, and a character, which will ſuit him, both by Fathers and Mothers ſide: he has all the diſcontents, and malice of a Witch, and of a Devil; beſides a convenient proportion of the deadly ſins; Gluttony, Sloth, and Luſt, are manifeſt; the dejectedneſs of a ſlave is likewiſe given him, and the ignorance of one bred up in a Deſart Iſland. His perſon is monſtrous, as he is the product of unnatural Luſt; and his language is as hobgoblin as his perſon: in all things he is diſtinguiſhed from other mortals. The characters of *Fletcher* are poor and narrow, in compariſon of *Shakeſpears*; I remember not one which is not borrow'd from him; unleſs you will except that ſtrange mixture of a man in the *King and no King*: So that in this part *Shakeſpear* is gene-

rally worth our Imitation; and to imitate *Fletcher* is but to Copy after him who was a Copyer. (Sign. b.)

\* \* \* \* \*

If *Shakespear* be allow'd, as I think he must, to have made his Characters distinct, it will easily be infer'd that he understood the nature of the Passions: because it has been prov'd already, that confus'd passions make undistinguishable Characters: yet I cannot deny that he has his failings; but they are not so much in the passions themselves, as in his manner of expression: he often obscures his meaning by his words, and sometimes makes it unintelligible. I will not say of so great a Poet, that he distinguish'd not the blown puffy stile, from true sublimity; but I may venture to maintain that the fury of his fancy often transported him, beyond the bounds of Judgment, either in coining of new words and phrases, or racking words which were in use, into the violence of a Catachresis: 'Tis not that I would explode the use of Metaphors from passions, for *Longinus* thinks 'em necessary to raise it; but to use 'em at every word, to say nothing without a Metaphor, a Simile, an Image, or description, is I doubt to smell a little too strongly of the Buskin. I must be forc'd to give an example of expressing passion figuratively; but that I may do it with respect to *Shakespear*, it shall not be taken from anything of his: 'tis an exclamation against Fortune, quoted in his *Hamlet*, but written by some other Poet.

[Out, out, thou strumpet fortune, &c., down to As low as to the Fiends. Act II. sc. ii. l. 515—519.]

And immediately after, speaking of *Hecuba*, when *Priam* was kill'd before her eyes:

[The mobbled Queen, &c., down to And passion in the Gods. Act II. sc. ii. ll. 524—541.]

What a pudder is here kept in raising the expression of trifling thoughts. (Sign. B 2.)

\* \* \* \* \*

But *Shakespear* does not often thus; for the passions in his

Scene between *Brutus* and *Cassius* are extreamly natural, the thoughts are such as arise from the matter, and the expression of 'em not viciously figurative. I cannot leave this Subject before I do justice to that Divine Poet, by giving you one of his passionate descriptions: 't is of *Richard* the Second when he was depos'd, and led in Triumph through the Streets of *London* by *Henry* of *Bullingbrook*: the painting of it is so lively, and the words so moving, that I have scarce read any thing comparable to it, in any other language. Suppose you have seen already the fortunate Ufurper passing through the croud, and follow'd by the shouts and acclamations of the people; and now behold King *Richard* entering upon the Scene: consider the wretchedness of his condition, and his carriage in it; and refrain from pitty if you can.

[As in a Theatre, &c., down to have pity'd him. *Rich. II*, Act V. sc. i. ll. 23—36.] (Sign. b 3.)

\* \* \* \* \*

If *Shakespear* were stript of all the Bombast in his passions, and dress'd in the most vulgar words, we should find the beauties of his thoughts remaining; if his embroideries were burnt down, there would still be silver at the bottom of the melting-pot: but I fear (at least, let me fear it for my self) that we who Ape his sounding words, have nothing of his thought, but are all out-side; there is not so much as a dwarf within our Giants cloaths. Therefore, let not *Shakespear* suffer for our sakes; 't is our fault, who succeed him in an Age which is more refin'd, if we imitate him so ill, that we copy his failings only, and make a virtue of that in our Writings, which in his was an imperfection.

For what remains, the excellency of that Poet was, as I have said, in the more manly passions; *Fletcher's* in the softer: *Shakespear* writ better betwixt man and man; *Fletcher*, betwixt man and woman: consequently, the one describ'd friendship better; the other love: yet *Shakespear* taught *Fletcher* to write love; and *Juliet*, and *Desdemona*, are Originals. 'Tis true, the

Scholar had the softer soul; but the Master had the kinder. Friendship is both a virtue, and a Passion essentially; love is a passion only in its nature, and is not a virtue but by Accident: good nature makes Friendship; but effeminacy Love. *Shakespeare* had an Universal mind, which comprehended all Characters and Passions; *Fletcher* a more confin'd, and limited: for though he treated love in perfection, yet Honour, Ambition, Revenge, and generally all the stronger Passions, he either touch'd not, or not Masterly. To conclude all; he was a Limb of *Shakespeare*. (Sign. b 3, back.)

*Troilus and Cressida, or, Truth found too late. A Tragedy, by John Dryden. 1679. Preface (The Grounds of Criticism in Tragedy). C. M. I.*

## JOHN DRYDEN, 1679.

See, my lov'd *Britons*, see your *Shakespeare* rise,  
An awful ghost confess'd to human eyes!  
Unnam'd, methinks, distinguish'd I had been  
From other shades, by this eternal green,  
About whose wreaths the vulgar Poets strive,  
And with a touch, their wither'd Bays revive.  
Untaught, unpractis'd, in a barbarous Age,  
I found not, but created first the Stage.  
And, if I drain'd no Greek or Latin store,  
'Twas, that my own abundance gave me more.  
On foreign trade I needed not rely,  
Like fruitful Britain, rich without supply.  
In this my rough-drawn Play, you shall behold  
Some Master-strokes, so manly and so bold,  
That he, who meant to alter, found 'em such,  
He shook; and thought it Sacrilege to touch.  
Now, where are the Successors to my name?  
What bring they to fill out a Poet's fame?  
Weak, short-liv'd issues of a feeble Age;  
Scarce living to be Christen'd on the Stage!

*Troilus and Cressida or Truth found too late, by John Dryden*  
1679. Prologue, Spoken by Betterton representing the Ghost  
of Shakespeare.

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As Dryden here calls up the Ghost of Shakespeare, so does Bevil Higgons, a score of years later, call up "The Ghosts of Shakespear and Dryden Crown'd with Lawrel" to speak his prologue to George Granville Lord Lansdowne's adaptation of *the Merchant of Venice*. See "*The Jew of Venice* : a Comedy. As it is acted at the Theatre in Little Lincolns-Inn-Fields. By His Majesty's Servants." 1713 (1st Ed. 1701). This is perhaps the worst of the series of plays adapted from Shakespeare.

## THO. SHADWELL, 1679.

*Nor are your Writings unequal to any Man's of this Age, (not to speak of abundance of excellent Copies of Verses) you have in the Mulberry-Garden<sup>1</sup> shown the true Wit, Humour, and Satyr of a Comedy ; and in Antony and Cleopatra,<sup>2</sup> the true Spirit of a Tragedy, the only one (except two of Johnson's and one of Shakespear's) wherein Romans are made to speak and do like Romans.<sup>3</sup>*

*A | True Widow, | A | Comedy, | Acted by the Duke's  
Servants. | Written by | Tho. Shadwell. | Odi profanum  
Vulgus & arceo. | London, | Printed for Benjamin  
Tooke, at the Ship in St. Paul's Church- | yard 1679.  
4<sup>to</sup> | The Epistle Dedicatory to Sir Charles Sedley, sign'd  
'Tho. Shadwell, London, Feb. 16, 167<sup>8</sup>/<sub>9</sub>.'*

(*Works*, 1720, ii. 110.)

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<sup>1</sup> The / Mulberry-Garden, / A / Comedy. / As it is Acted by / His  
Majestie's Servants / at the / Theatre-Royal. / Written by the Honourable /  
Sir Charles Sidley. / London, / Printed for H. Herringman, at the Sign  
of the *Blew Anchor* in the / Lower Walk of the *New Exchange*, 1668. /  
4<sup>to</sup>., 76 pages.

<sup>2</sup> Antony / and / Cleopatra : / A Tragedy. / As it is Acted at the  
Dukes / Theatre. / Written by the Honourable / Sir Charles Sedley,  
Baronet. / Licensed *Apr.* 24, 1677. Roger L'Estrange. / London, / Printed  
for Richard Tonson at his Shop under *Grayes Inne-Gate* next *Grayes-Inne*-  
lane. MDCLXXVII. A Play after Shakspeare : a very long way.

<sup>3</sup> Nicholas Rowe, in the Prologue to his *Ambitious Stepmother*, 1701, notes how little of classic antiquity Shakspeare has dealt with :

Majestick Tragedy shou'd once agen  
In purple pomp adorn the swelling Scene  
Her search shou'd ransack all the Ancient's store,  
The fortunes of their loves and arms explore,  
Such as might grieve you, but shou'd please you more. }  
What *Shakespear* durst not, this bold Age shou'd do,  
And famous *Greek* and *Latian* Beauties show.

On Dryden's *Antony and Cleopatra*, just after his death, I find these lines written :—

“ Ah ! see the Place where thy *Ventidius* stood,  
 Bending with Years, and most profusely good,  
 Unmov'd by Fate, and of unshaken Truth,  
 His Counsels those of Age, His Courage that of Youth ;  
 Where mourning *Anthony* contesting strove  
 Which to relinquish, *Honour*, or his *Love*,  
 As ev'ry Hearer's Sorrows took his Part,  
 And truly wept for him who griev'd with Art.”

The / Patentee : / or, / Some Reflections in Verse on Mr. R- - -'s forgetting the Design of his / Majesty's *Bear-Garden* at *Hockly in the Hole*, and Letting out the Theatre in *Dorset-Garden* to the same Use, on the Day when / Mr. *Dryden's* Obsequies were perform'd ; And both Play-houses / forbore Acting in Honour to his Memory. / A folio Broadside. Printed in the year, 1700.



## ANON., 1679.

## 3

But lo! amidst this furious Train  
Of matchless Wights, appeared one  
With Courage and with Prowess main  
As ever yet was shown.

## 4.

Of Visage dark as day of Doom,  
Most pittifully rent and tore,  
Shews him a Warrior in the Womb  
That Wounds receiv'd e're he was bore,

## 5.

His Breast all Steel, of Temper tuff,  
And *Falsta*'s Belly deckt with Charms,  
VVith *Brandon's* Head, all clad in Buff,  
Secure from Scottish Arms.

A New Scotch Ballad : / call'd / Bothwel-Bridge : / or, /  
Hamilton's Hero. / To the Tune of *Fortune my Foe.* /  
London, Printed for T. B. 1679, (Brit. Mus. 839. m. 22.  
art. 4.)

PONSONBY A. LYONS.

## \*T. DURFEY, 1680.

The following can hardly allude, I suppose, to Shakspeare's 'Sir Pandarus of Troy' (*My. Wives*, I. iii) and drunken 'Sir Toby' (*Much Ado*).

*Nokes.* Ye lye.

And you're a Pimp, a Pandarus of *Troy*  
A Gripe, a Fumble.

*Lee.* Nay, and you 'gin to quarrel,  
Gad ye're a Swash, a Toby in a Barrel.  
Would you were here.

Prologue to *The Virtuous Wife.* A 2, back.

JOHN WILMOT, EARL OF ROCHESTER,  
? 1679 OR 1680.

[Begins one of his letters to Hon. Henry Savile thus,—]

Harry,

*If Sack and Sugar be a Sin, God help the Wicked*; was the  
laying of a merry fat Gentleman, who liv'd in Days of Yore,  
lov'd a Glafs of *Wine*, wou'd be merry with a Friend, and  
sometimes had an unlucky Fancy for a Wench.

*Works of John, Earl of Rochester. Familiar  
Letters, 1714. p. 134.*

---

[This letter is not itself dated, but several in the collection of those  
addressed to Savile are dated either 1679 or 1680. Falstaff's saying is in  
1 *Henry IV*, Act II. sc. iv. l. 450. L. T. S.]

THOMAS DURFEY, 1680.

*Sir Lubb.* Madam, for ever I'll inclose you here, with the  
Circuit of this Ivory pale—What's next Sirra?

*Boy.* You'll be the Park—

*Sir Lub.* I'll be the Park, and you shall be the Deer:  
Feed where you will, on Mountain, or in Dale,  
Graze on my lips, and when those Hills are dry—  
When those—Hills are dry—hum—are dry,  
What's next you Dog?

*Boy.* Stray farther where the pleasant Fountains lie—

*Sir Lubb.* Stray further where the pleasant Fountains lie.

L[ady] Beard[ly]. Very well . . . . I vow there's a great  
deal of pleasure in being Courted . .

The / Virtuous / Wife; / Or, / Good Luck at last. / A/  
Comedy. / As it is Acted at the / Dukes Theater, / By  
his *Royal Highness* / His Servants. / Written / by  
*Thomas Durfey*, Gent. / In the *Savoy*: / Printed by  
*T. N.* for *R. Bentley*, and *M. Magnes*, in *Russel-* / *Street*,  
near the Piazza, / at the Post-house. / *Anno Dom.*  
1680. /

---

The first 3 lines were sent in by Mr. Hill.-P. as from *Good Luck at Last*.  
The passage is from *Venus and Adonis*, l. 230-2:

‘Fondling’, she saith, ‘since I have hemm’d thee here  
Within the circuit of this ivory pale, 230  
I’ll be a park, and thou shalt be my deer;  
Feed where thou wilt, on mountain or in dale;  
Graze on my lips, and if those hills be dry,  
Stray lower, where the pleasant fountains lie.’

—F. J. F.

SIR CARR SCROPE, *b.* 1680.

Sir Carr Scrope of Wadh. coll., bart. . . . hath also written—*In Defence of Satyr, A Poem in Imitation of Horace*, lib. 1. sat. 4. The beginning is

*When Shakespeare, Johnson, Fletcher rul'd the stage, &c.*

*MS. in Mr. Shelaon's libr. Fasti Oxonienses . . . by Anthony A. Wood, M.A., of Merton College. A new Edition . . . by Philip Bliss. . . . The Second Part. . . . London . . . 1820, col. 294 (in Ath. Oxon iv.) F. J. F.*

See before, p. 233.

## JOHN DRYDEN, 1680.

*Limb.* Thou hast robb'd me of my repose for ever: I am like *Mackbeth*, after the death of good King *Duncan*; methinks a voice says to me, Sleep no more; *Trickfy* has murder'd Sleep.

*Limberham, or The Kind Keeper.*  
*A Comedy, Act IV. sc. 2.*

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[Act V. sc. 1 has an allusion to the Davenant additions.—H. A. EVANS.]

## JOHN CROWN, 1680.

### Prologue.

For by his feeble Skill 'tis built alone,  
The Divine *Shakespear* did not lay one Stone.

---

[This was placed after eight other lines from the prologue to *Henry the Sixth, the First Part*, at p. 389 of the *Centurie of Prayse*, and wrongly dated; it is from the Prologue to *Henry the Sixth, the Second Part*, which, under the title *The Misery of Civil War*,<sup>1</sup> was published before the First Part, from the Prologue to which, the other lines are taken. Langbaine, p. 96, is right when he says, "Part of this play likewise is borrowed from *Shakespear*." Cade's part is somewhat amplified and sometimes slightly altered; further I have not looked.

On the Prologue to the First Part, Langbaine also says that Crowne has borrowed; "tho' Mr. Crown, with a little too much assurance, affirms that he [Sh.] has no Title to the Fortieth part of it." 1691, p. 96. Whence [from Epis. Dedic. to Part i. See the extract, p. 306] Langbaine got this assertion I do not know; it is not so said in the printed copy.—B. N.]

Oldys's MS. note (C. 288. i. p. 96) runs: "Oldmixon, in one of his histories, sais, Crown the poet told him that K. Cha. 2<sup>d</sup> gave him two Spanish Plays, and bad him joyn them together to form one, which he did, & showd his Majesty the Plan for his Comedy of Sir Courtly Nice," &c. (*a long MS. note*).

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<sup>1</sup> The / Misery / of Civil - War. / A / Tragedy, / As it Acted at the / Duke's Theatre by His Royal Highnesses Servants, / written by Mr Crown / London, / Printed for *R. Bentley* and *M. Magnes* in *Russel-Street* in *Covent-Garden*, 1680, / 4<sup>o</sup>.

Henry the Sixth, / The Second Part. / or the / Misery / of / Civil War, / As it was Acted at the / Dukes Theatre. / written by Mr Crown. / London, / Printed for *R. Bentley*, and *M. Magnes*, in *Russel-Street*, in *Covent Garden*, 1681. / 4<sup>o</sup>.

Henry the Sixth, The First Part. With the / Murder / of Humphrey / Duke of Gloucester. / As it was Acted at the / Dukes Theatre / Written by Mr. Crown. / London, / Printed for *R. Bentley*, and *M. Magnes*, in *Russel-Street*, / in *Covent-Garden*. 1681 / 4<sup>to</sup>.

## JOHN AUBREY, *about* 1680.

Mr William Shakespeare was wont to goe into Warwickshire once a yeare, and did commonly in his journey lye at this house in Oxon. [the Crowne Taverne kept by John Davenant] where he was exceedingly respected. [I have heard parson Robert say that Mr. Wm. Shakespeare having given him a hundred kisses]<sup>1</sup> Now Sr. Wm. would fometimes, when he was pleafant over a glasse of wine with his most intimate friends, —e.g. Sam: Butler, (author of Hudibras) &c.,—say, that it seemed to him that he writt with the very spirit that Shakespear [did], and was<sup>2</sup> contented enough to be thought his Son: he would tell them the story as above.

\* \* \* \*

Mr. William Shakespear was borne at Stratford upon Avon, in the County of Warwick; his father was a Butcher, and I have been told heretofore by some of the neighbours, that when he was a boy he exercised his father's Trade, but when he kill'd a Calfe he would doe it in a high style, and make a Speech. There was at that time another Butcher's son in this Towne that was held not at all inferior to him for a naturall witt, his acquaintance and coetanean, but dyed young. This Wm. being inclined naturally to Poetry and acting, came to London, I guesse, about 18: and was an Actor at one of the Play-houses, and did ad exceedingly well: now B. Johnson was never a good Actor, but an excellent Instructor. He began early to make essayes at Dramatique Poetry, w<sup>ch</sup> at that time was very lowe, and his Playes tooke well. He was a handsome well shap't man; very good

<sup>1</sup> [The words between [ ] are crossed through with the pen in the MS. L. T. S.]

<sup>2</sup> [The word "seemed" is written above the word "was" in the MS. L. T. S.]

company, and of a very readie and pleafant fmooth Witt. The Humour of . . . the Conftable, in a *Midsomer-Night's Dreame*, he happened to take at Grenden,<sup>1</sup> in Bucks, w<sup>ch</sup> is the roade from London to Stratford, and there was living that Conftable about 1642, when I firft came to Oxon. Mr. Jos. Howe is of y<sup>t</sup> parifh, and knew him. Ben Johnfon and he did gather Humours of men dayly wherever they came. One time as he was at the Tavern, at Stratford fuper Avon, one Combes, an old rich Ufurer, was to be buryed, he makes there this extemporary Epitaph,

Ten in the Hundred the Devill allowes,  
But Combes will have twelve, he fweares and vowes :  
If any one afkes who lies in this Tombe,  
'Hoh!' quoth the Devill, ' 'Tis my John o Combe.'

He was wont to goe to his native Country once a yeare. I thinke I have been told that he left 2 or 300 *“per annum* there and thereabout to a fifter. I have heard S<sup>r</sup> Wm. Davenant and Mr. Thomas Shadwell (who is counted the beft Comœdian we have now) fay, that he had a moft prodigious Witt, and did admire his naturall parts beyond all other Dramaticall writers. He was wont to fay, That he never blotted out a line in his life; fayd Ben Johnfon, 'I wifh he had blotted out a thoufand.' His Comœdies will remaine witt as long as the Englifh tongue is underftood; for that he handles *mores hominum*: now our preſent writers reflect ſo much upon particular perfons, and cox-combeities, that 20 yeares hence they will not be underftood. Though, as Ben Johnfon fayer of him, that he had but little Latine and leffe Greek, He underftood Latine pretty well: for he had been in his yonger yeares a Schoolmaſter in the Countrey.<sup>2</sup>

*Aubrey Manuscripts: No. 4, pp. 27 & 78, Bodleian Library, Oxford. Printed in "Letters written by Eminent persons." 1813. Vol. II. pp. 303, 537. Fac ſimile of MS. of the ſecond extract in Halliwell's Works of Shakespeare, 1853, [fol.] Vol. I. p. 76.*

<sup>1</sup> I thinke it was Midsomer night that he happened to lye there.

<sup>2</sup> From Mr. Peeston.



We have the testimony of Pope to the prevalence of this story in his day. We read under date 1728-30 in Rev. Joseph Spence's *Anecdotes, Observations, and Characters* (Ed. 1820, p. 23),

"That notion of Sir William Davenant being more than a poetical child only of Shakespeare was common in town, and Sir William himself seemed fond of having it taken for truth."

Again, under date 1742-3, we have the following anecdote attributed to Pope (p. 269):

"Shakspeare, in his frequent journeys between London and his native place, Stratford-upon-Avon, used to lie at Davenant's, the Crown, in Oxford. He was very well acquainted with Mrs. Davenant : and her son, afterwards Sir William, was supposed to be more nearly related to him than as a godson only. One day, when Shakespeare was just arrived, and the boy sent for from school to him, a head of one of the Colleges, (who was pretty well acquainted with the affairs of the family), met the child running home, and asked him, whither he was going in so much haste ? the boy said, 'to my Godfather, Shakespeare'—'Fie, child,' (says the old gentleman), 'why are you so superfluous ? have you not learned yet that you should not use the name of God in vain ?' "

Probably this story is but a renovated version of one recorded by John Taylor (*Workes*, Ed. 1630, ii. 184): where the "godfather" in question was "goodman Digland the gardiner."

Oldys writes :

"If tradition may be trusted, Shakespeare often baited at the Crown Inn or tavern in Oxford, in his journey to and from London. The landlady was a woman of great beauty and sprightly wit ; and her husband, Mr. John Davenant (afterwards mayor of that city), a grave, melancholy man ; who, as well as his wife, used much to delight in Shakespeare's pleasant company. Their son, young Will. Davenant (afterwards Sir William), was then a little school-boy in the town, of about seven or eight years old, and so fond also of Shakspeare, that, whenever he heard of his arrival, he would fly from school to see him. One day an old townsman observing the boy running homeward almost out of breath, asked him whither he was posting in that heat and hurry. He answered to see his *god*-father Shakspeare. 'There is good boy,' said the other, 'but have a care that you don't take *God's* name in vain.' This story Mr. Pope told me at the Earl of Oxford's table . . . and he quoted Mr. Betterton the player for his authority." —Memoir of Wm. Oldys, together with his Diary, Choice Notes, &c., reprinted from *Notes and Queries*, 1862. Choice Notes, p. 44. C. M. I.

## THOMAS OTWAY, 1680.

Our *Shakespear* wrote too in an age as blest,  
 The happiest poet of his time, and best,  
 A gracious Prince's favour chear'd his Muse,  
 A constant Favour he ne'er fear'd to lose.  
 Therefore he wrote with Fancy unconfin'd,  
 And Thoughts that were Immortal as his Mind.  
 And from the Crop of his luxuriant Pen  
 E'er since succeeding Poets humbly glean.  
 Though much the most unworthy of the Throng,  
 Our this day's Poet fears h'has done him wrong.  
 Like greedy Beggars that steal Sheaves away,  
 You'll find h'has rifl'd him of half a Play.  
 Amidst this baser Dross you'll see it shine  
 Most beautiful, amazing, and Divine.  
 To such low Shifts of late are Poets worn,  
 Whilst we both Wit's and *Cæsar's* absence mourn.  
 Oh! when will He and Poetry return?  
 When shall we there again behold him sit,  
 Midst shining Boxes and a Courtly Pit,  
 The Lord of Hearts and President of Wit?

*The History and fall of Caius Marius* [altered from  
*Romeo and Juliet.*] 1692. Prologue. [4to.]  
 C. M. I.

## NATHANIEL LEE, 1680—1685.

He [Sir Philip Sidney] was at once a *Cæsar* and a *Virgil*, the leading Souldier, and the foremost Poet, all after this must fail : I have paid just Veneration to his Name, and methinks the Spirit of *Shakespear* push'd the commendation.

*Cæsar Borgia*, 1680, 4to. *Dedication to Philip Earl of Pembroke and Montgomery*. Sign. A 2 back.

There are some Subjects that require but half the strength of a great Poet, but when *Greece* or Old *Rome* come in play, the Nature Wit and Vigour of foremost *Shakespear*, the Judgment and Force of *Johnson*, with all his borrowed Mastery from the Ancients, will scarce suffice for so terrible a Grapple. \* \* \* but *Johnson's Catiline* met no better fate \* \* \* Nay *Shakespear's Brutus* with much adoe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with.

*Lucius Junius Brutus*, 1681, 4to. *Dedication to Charles, Earl of Dorset and Middlesex*.

I have endeavour'd in this Tragedy to mix *Shakespear* with *Fletcher* ; the thoughts of the former, for Majesty and true *Roman* Greatness, and the softness and passionate expressions of the latter, which makes up half the Beauties, are never to be match'd : How then have I endeavour'd to be like 'em ? O faint Resemblance ! (Sign. A 2 back.)

For I have many times found fault with an Expression, as I pretended was in a Play of my own, and had it dam'd by no indifferent Criticks, tho the immortal *Shakespear* will not blush to own it. (Sign. A 3.)

*Mithridates King of Pontus*, 4to, 1685. *London*.  
Licensed, March 28, 1678. *Epistle Dedicatory to the same*.

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[It must be remembered that Lee is here addressing a Sidney in the adulatory strains of the day.—B. N.]

## SIR WILLIAM TEMPLE, 1680—1690.

I do not wonder \* \* that so many should cry, and with down right Tears, at some Tragedies of *Shake-spear*, and so many more should feel such Turns or Curdling of their Blood, upon the reading or hearing some excellent Pieces of Poetry.

\* \* \* \* \*

*Shakespear* was the first that opened this Vein [the vein of Humour] upon our Stage, which has run so freely and so pleasantly ever since, that I have often wondered to find it appear so little upon any others, being a Subject so proper for them ; since Humour is but a Picture of particular Life, as Comedy is of general.

*Miscellanea, Second Part. Essay IV, On Poetry.* 1690. pp. 12, 54. [8vo.] [3rd edition, 1692, pp. 314, 356.] C. M. I.

## NAHUM TATE, 1680.

What I have already asserted concerning the necessity of Learning to make a compleat Poet, may seem inconsistent with my Reverence for our *Shakespear*.

——*Cujus amor semper mihi crescit in Horas.*

I confess I cou'd never yet get a true account of his Learning, and am apt to think it more than Common Report allows him. I am sure he never touches on a Roman Story, but the Persons, the Passages, the Manners, the Circumstances, the Ceremonies, all are Roman. And what Relishes yet of a more exact Knowledge, you do not only see a Roman in his Heroe, but the particular Genius of the Man, without the least mistake of his Character, given him by their best Historians. You find his *Anthony* in all the Defects and Excellencies of his Mind, a Souldier, a Reveller, Amorous, sometimes Rash, sometimes Considerate, with all the various Emotions of his Mind. His *Brutus* again has all the Constancy, Gravity, Morality, Generosity, Imaginable, without the least Mixture of private Interest or Irregular Passion. He is true to him, even in the imitation of his Oratory, the famous Speech which he makes him deliver, being exactly agreeable to his manner of expressing himself; of which we have this account, *Facultas ejus erat Militaris & Bellicis accommodata Tumultibus.*

But however it far'd with our Author for Book-Learning, 'tis evident that no man was better studied in Men and Things, the most useful Knowledge for a *Dramatic* Writer. He was a most diligent Spie upon Nature, trac'd her through her darkest

Recesses, pictur'd her in her just Proportion and Colours; in which Variety 'tis impossible that all shou'd be equally pleasant, 'tis sufficient that all be proper.

Of his absolute Command of the Passions, and Mastery in distinguishing of Characters, you have a perfect Account in that most excellent Criticism before, *Troylus* and *Cressida*: If any Man be a lover of *Shakespeare* and covet his Picture, there you have him drawn to the Life; but for the Eternal Plenty of his Wit on the same Theam, I will only detain you with a few instances of his Reflections on the Person, and Cruel Practices of *Richard* the Third. [Several quotations from that play follow.]

*The Loyal General, a Tragedy*, 1680. Address to Edward Tayler. Sign. A 4, back.

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[The spirit of Tate's criticism of Shakespeare's historical characters is exactly opposite to that of Rymer, noticed before, p. 237. L. T. S.]

NAHUM TATE, 1681.

*I fell upon the new-modelling of this Tragedy (as I had just before done on the History of King Lear) charm'd with the many Beauties I discover'd in it, which I knew wou'd become the Stage; with as little design of Satyr on present Transactions, as Shakespear himself that wrote this Story before this Age began.*

[From the Epistle Dedicatory "To my esteemed Friend George Raynsford, Esq ;" (Sign. A.) On A, back, is]

*Our Shakespear in this Tragedy, bated none of his characters an Ace of the Chronicle; he took care to shew 'em no worse Men than They were, but represents them never a jot better. His Duke of York after all his buisny pretended Loyalty, is found false to his Kinsman and Sovereign, and joyn'd with the Conspirators. His King Richard Himself is painted in the worst colours of History. Diffolute, Unadviseable, devoted to Ease and Luxury. You find old Gaunt speaking of him in this Language—*

---

Then there are found  
Lascivious Meeters to whose Venom sound  
The open Ear of Youth do's always Listen.  
Where doth the World thrust forth a Vanity,  
(So it be New, there's no respect how Vile)  
That is not quickly buzz'd into his Ear?  
That all too late comes Counsel to be heard.

[Rich. II. ii. 1.]

*without the least palliating of his Miscarriages, which I have done in the new Draft with such words as These.*

Your Sycophants bred from your Childhood with you,  
Have such Advantage had to work upon you,  
That scarce your Failings can be called your Faults.

[II. i., p. 14.]

*His Reply in Shakespear to the blunt honest Adviser runs thus—*

And thou a Lunatick Lean-witted-fool, &c.  
Now by my Seat's right Royal Majesty,  
Wer't Thou not Brother to great *Edward's* Son,  
The Tongue that runs thus roundly in thy Head  
Shou'd run thy Head from thy unreverent Shoulders.

*On the contrary (though I have made him express some Resentment)  
yet he is neither enrag'd with the good Advice, nor deaf to it. He  
answers Thus—*

Gentle Unkle;  
Excuse the Sally's of my Youthfull Blood, &c. [p. 13.]  
(Sign. A. back. On A 2 is)

*Nor cou'd it suffice me to make him speak like a King (who as  
Mr. Rhymer says in his Tragedies of the last Age considered,  
are always in Poëtry presum'd Heroes) but to Act so too, viz.  
with Resolution and Justice. Resolute enough our Shakespear  
(copying the History) has made him, for concerning his seizing old  
Gaunt's Revennues, he tells the wise Diswaders,*

Say what ye will, we feize into our Hands  
His Plate, his Goods, his Money, and his Lands.

*But where was the Justice of this Action? This Passage I con-  
fess was so material a part of the Chronicle (being the very Basis  
of Bullingbrook's Usurpation) that I cou'd not in this new Model  
so far transgress Truth as to make no mention of it; yet for the  
honour of my Heroe I suppose the foresaid Revennues to be  
Borrow'd onely for the present Exigence, not Extorted.*

Be Heav'n our Judge, we mean him fair,<sup>1</sup>  
And shortly will with Interest restore  
The Loan our suddain Streights make necessary.

<sup>1</sup> Tate here misquotes himself.

*King.* Be Heav'n our Judge, we mean him nothing foul.

[Act II. Sc. i., p. 15.]

It is not surprising then that he should misquote Shakspeare.



*My Design was to engage the pitty of the Audience for him in his Distresses, which I cou'd never have compass'd had I not before shewn him a Wise, Active and Just Prince. Detracting Language (if any where) had been excusable in the Mouths of the Conspirators: part of whose Dialogue runs thus in Shakespear:*

*North. Now afore Heav'n 'tis shame such wrongs are born  
In him a Royal Prince [etc. Act II. Sc. i.]*

*with much more villifying talk; but I wou'd not allow even Traytors and Conspirators thus to bespatter the Person whom I design'd to place in the Love and Compassion of the Audience. Ev'n this very Scene (as I have manag'd it) though it shew the Confederates to be Villains, yet it flings no Aspersiō on my Prince.*  
(Sign. A 2 and A 2 back.)

*Take ev'n the Richard of Shakespear and History, you will find him Dissolute, Careless and Unadvisable: peruse my Picture of him and you will say, as Æneas did of Hector, (though the Figure there was alter'd for the Worse and there for the Better) Quantum mutatus ab illo!—[Sign. A 2 back.]*

*Once more, Sir, I beg your Pardon for digressing, and dismiss you to the following Poem, in which you will find some Master Touches of our Shakespear, that will Vie with the best Roman Poets that have so deservedly your Veneration. (Sign. A 3 back.)*

Nahum Tate's alteration of one of the first lines of the play may be useful as an illustration of one of the changes which had taken place in the language since Shakespeare's time. He alters Shakespeare's

“Th' accuser and th' accus'd freely speak :”  
to,

“Th' Accuser and the Accus'd both freely speak.”

PONSONBY A. LYONS.

# NAHUM TATE, 1681.

*Now we expect to hear our rare Blades say  
 Dam' me, I see no Sense in this dull Play ;  
 Tho' much of it, our older Judges know,  
 Was famous Sense 'bove Forty Years ago.*

Epilogue to *The / History / of / King Richard / The  
 Second /* Acted at the Theatre Royal / Under the Name  
 of the */ Sicilian Usurper.* / With a Prefatory *Epistle* in  
 Vindication of the / Author. / Occasion'd by the Pro-  
 hibition of this / *Play* on the Stage. / By *N. Tate.* /  
*Inultus ut Flebo Puer ?* Hor. /

*London,* / printed for *Richard Tonson,* and *Jacob Ton-*  
*son,* / at *Grays-Inn Gate,* and at the *Judges-Head* / in  
*Chancery-Lane* near *Fleet-street,* 1681. / 4<sup>to</sup>

[B. N.]

# NAHUM TATE, 1681.

*Well—since y'are All for blustering in the Pit,* }  
*This Play's Reviver humbly do's admit* }  
*Your abs'lute Pow'r to damn his Part of it ;* }  
*But still so many Master-Touches shine*  
*Of that vast Hand that first laid this Design,*  
*That in great Shakespear's Right, He's bold to say* }  
*If you like nothing you have seen to Day* }  
*The Play your Judgment damns, not you the Play.* }

Epilogue, Spoken by Mrs. Barry, p. 68, of '*The / History /  
 of / King / Lear.*' Acted at the / *Duke's Theatre.* / Reviv'd  
 with Alterations. / By *N. Tate.* / *London,* / Printed for *E.*  
*Flesher,* and are to be sold by *R. Bent-ley,* and *M. Magnes*  
 in *Russel-street* near *Covent-Garden,* 1681. / 4<sup>to</sup>

## NAHUM TATE, 1681.

Nothing but the Power of your Perswasion, and my Zeal for all the Remains of *Shakespear*, cou'd have wrought me to so bold an Undertaking. I found that the New-modelling of this Story, wou'd force me sometimes on the difficult Task of making the chiefeft Persons speak something like their Character, on Matter whereof I had no Ground in my Author. *Lear's* real and *Edgar's* pretended Madnes have so much of *extravagant Nature* (I know not how else to expresse it) as cou'd never have started but from our *Shakespear's* Creating Fancy. The Images and Language are so odd and surprizing, and yet so agreeable and proper, that whilst we grant that none but *Shakespear* cou'd have form'd such Conceptions; yet we are satisfied that they were the only Things in the World that ought to be said on those Occasions.

*Dedication* ("To my esteemed Friend Tho. Boteler, Esq.")  
*of the History of King Lear.* 1681. C. M. I.

## NAHUM TATE, 1681.

he that did this Evenings Treat prepare,  
 Bluntly resolv'd before-hand to declare  
 Your Entertainment should be most old Fare.  
 Yet hopes, since in rich *Shakefpear's* foil it grew,  
 'Twill relish yet, with those whose Tasts are True,  
 And his Ambition is to please a Few.  
 If then this Heap of Flow'rs shall chance to wear  
 Fresh Beauty in the Order they now bear,  
 E'en this [is] *Shakefpear's* Praise; each Rustick knows  
 'Mongst plenteous Flow'rs a Garland to Compose,  
 Which strung by his course Hand may fairer Show  
 But 'twas a Power Divine first made 'em Grow.

*Prologue to the History of King Lear,*  
*by N. Tate. 1681. [4to.]*

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[Charles Knight, in his chapter on *King Lear* (*Studies of Shakspeare*, 1849, p. 344), says that notwithstanding the metamorphosis and degradation of that play by Tate, whom he calls an "English word-joiner," that "his 'Lear' was ever the 'Lear' of the playhouse, until Mr. Macready ventured upon a modern heresy in favour of Shakspeare." L. T. S.]

“A PERSON OF HONOUR,” 1681.

I can't, without infinite ingratitude to the Memory of those excellent persons, omit the first Famous Masters in't, of our Nation, Venerable *Shakespear* and the great *Ben Johnson* : I have had a particular kindness always for most of *Shakespear's* Tragedies, and for many of his Comedies, and I can't but say that I can never enough admire his Stile (considering the time he writ in) and the great alteration that has been in the Refineing of our Language since) for he has expressed himself so very well in't that 'tis generally approv'd of still ; and for maintaining of the Characters of the persons, design'd, I think none ever exceeded him.

“*An Essay on Dramatick Poetry,*” appended to  
*Amaryllis to Tityrus. Being the First Heroick Harangue of*  
*the excellent pen of Monsieur Scudery. A Witty and*  
*Pleasant Novel. Englished by a Person of Honour.*  
1681. pp. 66, 67. [Sm : 8vo.]

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Georges de Scudery and his sister were once popular French writers, whose works were translated for the English public. The former wrote a work called *Curia Politicæ*, and many poems and plays, as *Alaric*, *L'Amour Tyrannique*, *La Mort de César*, &c. Boileau thus refers to the brother and sister :

“*Bien heureux Scudery, dont la fertile plume*  
*Peut tous les mois sans peine enfanter un volume.*”

[The above quotation is, however, from the *Essay on Dramatic Poetry*, which is evidently from the pen of the translator, and not written by Scudery. L. T. S.]

## BALLAD ON THE DUKE OF MONMOUTH, 1681.

This Duke. . . . .

Though now he cuts his Capers high,  
He may with *Falstaff* one day cry,  
(When Age hath fet him in the Stocks)

*A Pox of my Gout, a Gout on my Pox.*<sup>1</sup>

[Yet that Fat Knight with all his Guts,  
That were not then so sweet as Nuts,  
Though oft he boldly fought and winkt,  
[F]Led *Harry M[onmouth]*—by Instinct<sup>2</sup>;  
Reveres a Buckram Prince of *Wales*,  
His great Heart quops, his Courage fails.]

The Lyon Rampant is too wise,  
To touch a Prince, though in Disguise :<sup>3</sup>  
Much less a Prince so kind and civil,  
To touch a Kingdom for Kings-Evil.

*A Canto on the new Miracle wrought by the D[uke] of M[onmouth],  
in curing a young Wenck of the King's Evil.*

*Bagford Collection, III. 78 ; reprinted for the Ballad Society by Rev.  
J. W. Ebsworth in the Bagford Ballads, pp. 803, 804.*

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[Mr. Ebsworth has restored the six lines in [ ] from a copy of the ballad in  
“Loyal Poems,” 1685, in his own collection.

As to “quops,” he says, “it sometimes seems to signify *throbs* or *stirs*,  
but here perhaps it means the contrary, ceases to throb.” The allusions are  
to the First and Second plays of *Henry Fourth*. 1, Second Part, Act i.  
sc. 2. 2 and 3, First Part, Act ii. sc. 4.

(This extract is due to Dr. Furnivall.) L. T. S.]

## HERACLITUS RIDENS, 1681.

*Jest.* Then here are a world of Irons in the fire, 'tis well if some of 'em do not burn, and some-body do not burn their fingers, but let the Bees look to that, as honest Sir *John Falstaff* says.

*Heraclitus Ridens ; a Dialogue between Jest and Earnest, concerning the Times. No. 2, Feb. 8, 1681.*

[The above conclusion by *Jest* comes at the end of a number of statements (put in the form of Queries) on the political and religious affairs of the day.  
L. T. S.]

## J. CROWN, 1681.

To day we bring old gather'd Herbs, 'tis true,  
 But such as in sweet *Shakespears* Garden grew.  
 And all his Plants immortal you esteem,  
 Your Mouthes are never out of taste with him.  
 Howe're to make your Appetites more keen,  
 Not only oily Words are sprinkled in;  
 But what to please you gives us better hope,  
 A little Vineger against the Pope.

*Henry the Sixth, by J. Crown. [4to.] 1681. Prologue  
 to Part I.*

---

[Crown was evidently a great admirer of Shakespere. In the Prologue to his *Thyestes*, a tragedy, 1681, he says, to spite the critics,—

“ You upstart Sectaries of wit cry down  
 What has for twenty ages had renown.  
 The world will ask (in scorn of your dispraise)  
 Where was your wit, Sirs, before *Shakespears* days?  
 Mo matter where, we'l say y'have excellent sence,  
 If you will please to let us get your pence.  
 We like the Pope regard not much your praise,  
 He tickets sells for Heaven, and we for Plays.” I. T. S.]



## JOHN CROWNE, 1681.

Now some fine things perhaps you think to hear,  
 But he who did reform this Play does swear  
 He'l not bestow rich Trappings on a Horse,  
 That will want Breath to run a Three-days Course;  
 And be turn'd off by Gallants of the Town,  
 For Citizens and their Wives to Hackney on.  
 Not that a Barb that's come of *Shacksphear's* breed,  
 Can e'er want Mettle, Courage, Shape, or Speed;  
 But you have Poetry so long rides Post,  
 That your delight in Riding now is lost.

*Epilogue to Henry the Sixth, Part I., 4to.* (See the full title on p. 259 above.)

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[The age was so desirous of novelty that many plays, even if successful, did not run more than the third or author's day. Twelve representations was an acme of success seldom attained.<sup>1</sup> This may in part account for the remodelling of Shakespeare's plays.—B. N.]

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<sup>1</sup> See Downes's numbers below, p. 434.—F.

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(*The Epistle Dedicatory*)—In short, Sense is so great a stranger to the most, that it is never welcome to Company for its own sake, but the sake of the Introducer. For this reason I use your Name [Sir Charles Sidley] to guide that share of it is in this Play through the Press, as I did *Shakespear's* to support it on the Stage, I called it in the Prologue *Shakespear's* Play, though he has no

Title to the 40th part of it. The Text I took out of his Second Part of *Henry* the Sixth, but as most Texts are serv'd, I left it as soon as I could. For though *Shakespear* be generally very delightful, he is not so always. His Volumn is all up-hill and down ; *Paradise* was never more pleasant than some parts of it, nor *Ireland* and *Greenland* colder, and more uninhabitable than others. And I have undertaken to cultivate one of the most barren Places in it. The Trees are all Shrubs, and the Men Pigmies, nothing has any Spirit or shape ; the Cardinal is duller then ever Priest was. And he has hudled up the Murder of Duke *Humphry*, as if he had been guilty of himself, and was afraid to shew how it was done : But I haue been more bold, to the great displeasure of some, who are it seems ashamed of their own mysteries,— (Sign. A 3 back.)

PONSONBY A. LYONS.

## THOMAS OTWAY, 1681, 1685.

1. But your true Jilt is a Creature that can extract Bawdy out of the chafteſt ſence, as eaſily as a Spider can Poiſon out of a Roſe : They know true Bawdy, let it be never ſo much conceal'd, as perfectly as *Falſtaff* did the true Prince by inſtinſt : They will ſeparate the true Metal from the Allay let us temper it as well as we can ; ſome Women are the Touch-ſtones of filthineſs.

(*Dedication to The Soldiers Fortune*, 1681. 4to.<sup>1</sup>)

*Enter Sir Davy.*

2. (p. 59). *Sir Da.* Hah ! what art thou ? approach thou like the rugged *Bank-ſide Bear*, the  *Eaſtcheap-bull*, or Monſter ſhewn in Fair, take any ſhape but that, and I'll confront thee.

(A parody of *Macbeth*, III. iv. 102.—H. A. EVANS.)

3. (p. 62). *Lady.* Alas, alas, we are ruin'd, ſhift for your ſelf, counterfeit the dead Corps once more, or any thing.

*Sir Da.* Hah ! whatſoe're thou art, thou canſt not eat me, ſpeak to me, who has done this ? thou can'ſt not ſay I did it.

(After *Macbeth*, III. iv. 50.—H. A. EVANS.)

4. *O Poets, have a care of one another,  
There's hardly one amongſt ye true to to'ther :  
Like Trincalo's and Stephano's ye Play  
The lewdeſt tricks, each other to betray.  
Like Foes detract, yet flatt'ring friendlike ſmile,  
And all is one another to beguile  
Of Praise, the Monſter of your Barren Iſle:* }

(*Epilogue to The Soldiers Fortune*, 1681.)

<sup>1</sup> The / Souldiers Fortune : / A / Comedy./ Acted by their / Royal Highneſſes / Servants / At the / Duke's Theatre./ Written by *Thomas Otway*./ *Quem recitas meus est O Fidentine libellus, / Sed male cum recitas incipit esse tuus.*/ London Printed for *R. Bentley* and *M. Magnes*, at the Poſt-Houſe in / Ruſſel-Street in *Covent-Garden*, 1681./ 4<sup>to</sup>.

5. Mercy's indeed the Attribute of Heav'n,  
For Gods have Pow'r to keep the balance ev'n.

(*Windsor Castle, a poem*, 1685, p. 3.<sup>1</sup>)

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[In 1. he is defending his Play against the imputation of that vice; 5. is a reminiscence of *Merchant of Venice*, IV. i. 190.—B. N.]

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<sup>1</sup> Windsor Castle, / In / A Monument / To our Late Sovereign / K.  
Charles II. / Of ever Blessed Memory./ A Poem./ By Tho. / Otway, /  
\* \* \* \* *London*, Printed for *Charles Brome*, at the *Gun*, / at the West-  
end of *St. Paul's*, 1685./ 4<sup>o</sup>.

*Midsummer-Moon, 1682.*

Famous *ap Shenkin* was hur elder Prother,  
Some *Caledonian Sycorax* hur Mother.

*Midsummer-Moon: or the Livery-Man's Complaint, 1682.*

*Poems | on | Affairs of State. | From 1620 to this present |*  
*year 1707 | . . by . .*

<i>Mr Shakespear.</i>	<i>Dr Wild.</i>
<i>Mr Waller.</i>	<i>Dr. Brady.</i>
<i>D. of D——re.</i>	<i>Mr. Tate.</i>
<i>Mr Dryden.</i>	<i>Mr. Hughes.</i>
<i>Mr W——sh.</i>	<i>Mr. Manning.</i>
<i>Mr D——y</i>	<i>Mr. Arwaker, &amp;c.</i>

. . . *Vol. iv. | London. . . . 1707. p. 338.*

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[The poems by "Mr Shakespear" are *Lucrece*, pp. 143–204, and *Venus and Adonis*, pp. 205–244, included, says the Prefacer, that these works of *the Great Genius of our English Drama, . . . which were never printed in his Works, might be preserv'd.*" M.]

THO. DURFEY, 1682.<sup>1</sup>

[His version of Shakspeare's *Cymbeline* is entitled]

The / Injured Princefs, / or the / ~~Fatal~~ ~~Wager~~ : / As it was  
Acted at the / Theater-Royal, / By His Majesties Servants. / By  
*Tho. Durfey*, Gent. / *London* : / Printed for *R. Bentley* and *M.*  
*Magnes* in *Russel-street* in / *Covent-Garden*, near the *Piazza*.  
1682. / 4to.

The Prologue.

*O* *Ld Plays like Mistresses, long since enjoy'd,*  
*Long after please, whom they before had cloy'd ;*  
*For Fancy chews the Cudd on past delight,*  
*And cheats it self to a new Appetite.*  
*But then this second Fit comes not so strong,*  
*Like second Agues, neither fierce nor long :*  
*What you have known before, grows sooner stale,*  
*And less provokes you, than an untold Tale.*  
*That but refreshes what before you knew,*  
*But this discovers something that is new ;*  
*Hence 'tis, that at new Plays you come so soon,*  
*Like Bride-grooms, hot to go to Bed ere noon !*  
*Or, if you are detain'd some little space,*  
*The stinking Footman's sent to keep your place.*  
*But, when a Play's reviv'd, you stay and dine,*

<sup>1</sup> Durfey doesn't condescend to mention Shakspeare in his performance. A later adapter of another play had more modesty. See the extract from John Sheffield, Earl of Mulgrave, 1692, p. 382, below.



*Repairs it self by rest. Lewd]* T'arquin thus  
 Did softly [*tread and tremble,*] ere he wak'ned  
 The Chastity he wounded. [*Oh Soul of Beauty !*  
*Sure none but I cou'd see thee thus, and leave thee*  
*Thus in this lovely posture, But no more ;*  
*I've other business. Chill all my Bloud,*  
*Ye Powers, and make me cold to her Allurements .*  
*This is no loving minute ; Come, to]* my design :  
 To note the Chamber : [*Here]* I'll write all down ;  
 Such and such Pictures ; there the Window ; such  
 The adornment of her Bed ; the Arras Figures :  
 Why such, and such, and the Contents o' th' Story.  
 Ay but some natural Notes about her Body,  
 Above ten thousand meaner [*Witnesses.*]      { *She stirs and*  
 Wou'd testifie to enrich my Inventory.      { *he starts back.*  
 [*What's there, a Bracelet on her Arm ? 'Tis so,*  
*Now]* sleep thou Ape of Death, lye dull upon her ;  
 And be her Sense but as a Monument,  
 Thus in a Chappel lying. [*Fortune befriend me ;*]  
 'Tis mine, and this will witness outwardly,  
 As strongly as the Conscience does within,  
 To th' [*torture*] of her Lord : On her left Breast,  
 A Mole Cinque, spotted like the Crimson drops  
 In the bottom of a Cowslip : Here's a Voucher  
 Stronger than ever Law cou'd make ; this secret  
 Will force him think I've pick'd the Lock and stoll'n  
 The Treasure of her Honour. No, [*now]* I have enough :  
 To th' [*Chest*] agen.  
 Swift, swift, [*ye*] Dragons of the Night ; [*lov'd Phosphor,*  
*Return the welcome day,*] I lodge in fear,  
 Tho' [*there's*] a heavenly Angel, Hell is here. [*Gets into the*  
*Chest."*



[All the beautiful lamentation over Fidele, after IV. iii. 216 ('Answer'd my steps too loud') in Shakspeare is doubled up by Durfey into  $3\frac{1}{2}$  lines, p. 43.

"*Bellar.* Well, 'tis in vain to mourn, what's past recovery :  
Come Sons, let's lay him in our Tomb.

*Arvir.* Rest there fweet Body of a fweeter Soul, [*They lay him  
in the Grave.*  
Whilst we lament thy Fate.

*Enter Caius Lucius, Captains and Souldiers, with Drum  
and Colours."*]

---

See our friend Harold Littledale's interesting account of the acting of *Tara*, the Marathi version of Shakspeare's *Cymbeline*, in Baroda, province of Bombay.—*Macmillan's Mag.*, May, 1880.

F. J. F.

## ANONYMOUS, 1682.

He's one whose Works, in times to come,  
 Will be as Honour'd, and become  
 Deathless as *Ben's* or *Cowley's* are,  
 As *Beaumont*, *Fletcher*, or *Shakespear* }  
 One he himself is pleas'd t'admire.  
 Nor could these Laureats living, be  
 Better prefer'd, or lov'd than he.

1682. *Poeta de Tristibus* : or / *the* / *Foet's Com-*  
*plaint.* A / Poem. / In four *Canto's.* / Ovid. de  
 Trist. / Parve, nec invideo, sine me Liber ibis in  
 Urbem : / Hei mihi ! quò—— / London, / *Printed*  
*for* Henry Faithorne *and* John Kersey, *at the* /  
*Rose in* St. Pauls' Church-Yard. 1682. / 4<sup>o</sup>.  
 (Third Canto), p. 21.

“The Authors Epistle” is Dated at *Dover* the Tenth day of January  
 1681.

[E. DOWDEN.]

## NAHUM TATE, 1682.

I impose not on your Lordship's Protection a work meerly of my own Compiling; having in this Adventure Launcht out in *Shakespear's* Bottom. Much of what is offered here, is Fruit that grew in the Richness of his Soil; and what ever the Superstructure prove, it was my good fortune to build upon a Rock.

*Ingratitude of a Commonwealth, or the Fall of Caius  
Martius Coriolanus. 1682. [4to.]  
Dedication to Charles, Lord Herbert. Sign. A 2.*

## SIR GEORGE RAYNSFORD, 1682.

Our Author do's with modesty submit  
To all the Loyal Criticks of the Pit ;

\* \* \* \* \*

Yet he presumes we may be safe to Day,  
Since *Shakespear* gave Foundation to the Play :  
'Tis Alter'd—and his sacred Ghost appeas'd ;  
I wish you All as easily were Pleas'd :

*Prologue to the above. C. M. I.*

## ALEXANDER RADCLIFFE, 1682.

To *Play-Houses* thou now shalt bid adieu,  
 Although the Farce be gay enough and new,  
 Ne're before Acted, brings thee not among  
 Those that sell Two and Six-pence for a Song.  
 No Idle Scenes fit busie times as these,  
 Instead of *Playes* we now converse with *Pleas*;  
 And 't's thought the last do favour more of Wit,  
 For those have Plots to spend, but these to get.  
 (Give way, Great *Shakespear*, and immortal *Ben*,  
 To *Doe* and *Roe*, *John Den* and *Richard Fen*.)

*The Sword's Farewell, contained in The Ramble:  
 an Anti-Heroick Poem. . 1682. pp. 118, 119.  
 C. M. I.*

## JOHN SHEFFIELD, EARL OF MULGRAVE, 1682.

*Plato* and *Lucian* are the best remains  
 Of all the wonders which this art contains ;  
 Yet to our selves we justice must allow,  
*Shakespear* and *Fletcher* are the wonders now :  
 Consider them, and read them o're and o're,  
 Go see them play'd, then read them as before.  
 For though in many things they grossly fail,  
 Over our Passions still they so prevail,  
 That our own grief by theirs is rockt asleep,  
 The dull are forc'd to feel, the wise to weep.  
 Their Beauties Imitate, avoid their faults ;

\*                      \*                      \*                      \*

The other way's too common, oft we see  
 A fool derided by as bad as he ;  
 Hawks fly at nobler game, but in his way,  
 A very *Owl* may prove a Bird of prey ;  
 Some *Poets* so will one poor Fop devour ;  
 But to Collect, like Bees from every flower,  
 Ingredients to compose that precious juice,  
 Which serves the world for pleasure and for use,  
 In spite of faction this will favour get,  
 But *Falstaff* seems unimitable yet.

*An Essay upon Poetry.* 1682. [4to.] pp. 14 & 16.

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Sheffield was Earl of Mulgrave from 1658 to 1694, and not Duke of Buckinghamshire till 1703. C. M. I.

## JOHN BANKS, 1682.

I say not this to derogate from those excellent Persons, who, I ought to believe, have written more to please their Audiences, than themselves; but to perswade them, as *Homer*, and our *Shakespear* did, to Immortalize the Places where they were born;

*Vertue Betray'd, or Anna Bullen; a Tragedy.*  
*Dedication, 1682—92. C. M. I.*

CHARLES DE ST. DENIS, SIEUR DE  
ST. EVREMOND, 1682.

J'ai toujours eu sur la conscience d'avoir soupçonné que vos Yeux pouvoient s'user à la Bassete.  
\* \* votre Beauté est incapable de recevoir aucune altération \* \* N'apprehendez pas, Madame, de perdre vos charmes à *Newmarket*; montez à cheval dez cinq heures du matin; galopez dans la foule à toutes les Courses qui se feront; enroûez-vous à crier plus haut que Mylord *Thomond* aux Combats des Coqs; usez vos poumons à pousser des *Done* à droit et à gauche; entendez tous les soirs ou la Comédie de Henri VIII\* ou celle de la Reine Elizabeth;† crevez-vous d'Huîtres à souper, & passez les nuits entières sans dormir; votre Beauté qui est échapée à la Bassete de Monsieur *Morin*, se sauvera bien des fatigues de *Newmarket*.

\* Composée par le fameux *Shakespear*, mort en 1616.

† Composée par *Thomas Heywood*, qui fleurissait sous les Regnes d'*Elizabeth* & de *Jacques I.* Toutes les Pièces de Théâtre de ces tems-là sont extrêmement longues et fort ennuyeuses.

*Lettre à Madame la Duchesse Mazarin, Œuvres Meslées de St. Evremond, Londres, 1705. Vol. II. pp. 305, 306. [1st edition, by Des Maizeaux.]*

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[*Bassete* was a game at cards introduced into England by Mons. Morin in 1681, and of which the Duchess of Mazarin was passionately fond. The witty St. Evremond in thus assuring Madame Mazarin that her beauty was proof against all these dissipations, acquaints us with the fact that *Henry VIII* must have been at this time a popular play much resorted to; even if she ventured there by way of finishing up his imaginary day at Newmarket, she would be none the worse for it.

He uses the word comedy for "play" in a general sense; he applies it also to Thomas Heywood's historical play of Queen Elizabeth. That it was Shakespere's *Henry VIII* we are informed by the note appended by his friend Des Maizeaux, who does not appear to have shared the more favourable opinion of English drama expressed by St. Evremond in his *Essay on English Comedy*. Malone states that King Henry VIII was without doubt sometimes represented between 1682—1695 (*Historical Account of the English Stage*, 1821, p. 290), and from a list of Sir H. Herbert's we learn that it had been a "Revived" play in 1663 (*ib.* p. 276).<sup>1</sup> There were one or two other pieces on the same or a like subject, *viz.* an Enterlude of K. Henry 8<sup>th</sup>, entered on the Stationer's Register, 12 Feb. 1604-5; and Samuel Rowley's *When you see me you know me, or the famous chronicle History of Henry VIII*, 1605. Henry Chettle's *Life of Cardinal Wolsey*, 1601, was probably the play mentioned by Robert Gell in 1628 (before, p. 169), and could not be the "comedy" referred to by St. Evremond; and the "Rising of Cardinal Wolsey," partly written by Anthony Munday, was put out subsequently as Part I to Chettle's drama. (See Henslowe's *Diary*, Shakespeare Society's edition, pp. 189, 202, 204.)

In his short essay on English Comedy, written in 1677, St. Evremond does not refer to Shakespere by name, but Dr. Jules Jusserand suggests that he may probably have had the *Merchant of Venice* in his mind when he wrote, after speaking of Jonson's *Bartholomew Fair* and Shadwell's *Epsom Wells*—"There are some other plays which have in a manner two Arguments, that are brought in so ingeniously the one into the other, that the mind of the Spectators (which might be offended by too sensible a change finds nothing but satisfaction in the agreeable variety they produce." English translation of 1685, p. 17. See also *Œuvres de St. Evremond, par Des Maizeaux*, Amsterdam, 1726, tom. III. p. 280. L. T. S.]

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<sup>1</sup> See too Pepys, before, p. 97. It was probably Davenant's re-cast of the play that still kept the stage in 1682.



## ROBERT GOULD, 1682—1689 (?).

*Thus Sir John Denham (who, indeed, in his Cooper's Hill has reacht those Two Tops he there speaks of; and if the most Excellent things deserve most Imitation, certainly no Man ought to write in English without laying down that Poem as his Pattern; there we see of what our Language is capable, Life, Sweetness, Strength and Majesty). And Mr Waller, whose Works claim the same Veneration, tells us,*

Though Poets may of Inspiration boast,  
 Their Rage, ill govern'd, in the Clouds is lost;  
 He that proportion'd Wonders can disclose,  
 At once his *Fancy* and his *Judgement* shows.

\*

\*

\*

Ben Johnson, too, lets us know in his *Elegie upon Divine Shakespear*,

That, though the *Poet's Matter Nature* be,  
 His *Art* must give the *Fashion*; and that *He*  
 That means to write a *Living Line* must sweat,  
 And (*without tiring*) strike the *second Heat*  
 Upon the *Muses Anvil*,—  
 Or for the *Lawrel* he may purchase *scorn*;  
 For a good *Poet's* made as well as *born*.

[*Preface*, a 3 and verso.]

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*To Madam G. with Mrs Phillips's Poems* [1682—5 ?]

\*

\*

\*

Great *Shakespear*, *Fletcher*, *Denham*, *Waller*, *Ben*,  
*Cowley*, and all th' *Immortal*, tuneful Men

Thou'ft made thy own, and none can better tell  
 Where they are low, and where they moft excel,  
 Can reach their heights when thou art pleas'd to write,  
 Soaring a pitch that dazles human fight !

[p. 65 b.]

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*Instructions to a Young Lady.*

\*                      \*                      \*

Think of *Lucretia*, then of *Tarquin's* lust.  
 If Barefac't Violence does not prevail  
 'To work your Ruin, Flatt'ry will not fail ;

[p. 66.]<sup>1</sup>


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*The Play-House, a Satyr* [1685].

\*                      \*                      \*

Again, for Instance, that clean piece of wit,  
 The *City Heirefs*, by chaste *Sappho* writ,  
 Where the lewd *Widow* comes, with brazen face,  
 Juft reeking from a *Stallion's* rank embrace,  
 T' acquaint the *Audience* with her flimy cafe.  
 Where can you find a *Scene* deserves more praise,  
 In *Shakefpear*, *Johnfon*, or in *Fletcher's Plays* ?  
 They were fo modeft they were always dull ;  
 For what is *Defdemona* but a Fool ?

\*                      \*                      \*

[p. 173.]

But, if in what's *sublime* you take delight,  
 Lay *Shakefpear*, *Ben*, and *Fletcher* in your fight :  
 Where Human Actions are with Life exprest,  
*Vertue* extoll'd, and *Vice* as much depreft.  
 There the kind Lovers modeftly complain,  
 So paffionate, you fee their inmoft pain,  
 Pity and wifh their Love not plac'd in vain.

<sup>1</sup> The pages are wrongly numbered : this is the second p. 66.

There *Wit* and *Art*, and *Nature* you may see  
 In all their statliest Drefs and Bravery :  
 None e'r yet wrote, and e'r will write again,  
 So lofty things in such a Heavenly strain !

Whene'r I *Hamlet*, or *Othello* read,  
 My *Hair* starts up, and my *Nerves* shrink with dread :  
*Pity* and *fear* raise my concern still higher,  
 Till, betwixt both, I'm ready to expire !  
 When cursed *Iago*, cruelly, I see  
 Work up the *noble Moore* to Jealousie,  
 How cunningly the Villain weaves his fin,  
 And how the other takes the Poison in ;  
 Or when I hear his God-like *Romans* rage,  
 And by what just degrees he does assuage  
 Their fiery temper, recollect their Thoughts,  
 Make 'em both weep, make 'em both own their Fau'ts ;  
 When these and other such-like Scenes I scan,  
 'Tis then, great Soul, I think thee more than Man !  
*Homer* was blind, yet cou'd all Nature see ;  
 'Thou wer't unlearn'd, yet knew as much as *He* !  
 In *Timon*, *Lear*, *The Tempest*, we may find  
 Vast Images of thy unbounded mind ;  
 These have been alter'd by our *Poets* now,  
 And with success too, that we must allow ;  
*Third days* they get when *part* of thee is shown,  
 Which they but seldom do when *all's* their own."

[*pp.* 176-7.]

*Poems / Chiefly consisting of / Satyrs / and / Satyrical Epistles /*  
*By Robert Gould. / Licensed / Jan. 8th, 1688/9. / London.*  
 . . . MDCLXXXIX. M.

*Anonymous, 1683.*

*A new Song of the Times, 1683.*

'— Were folly for ever  
— The Whiggs to endeavour  
Disowning their Plots, when all the World knows 'um;  
Did they not fix  
On a Council of Six,  
Appointed to govern tho no Body Chose 'um.  
They that bore fway,  
Knew not one would Obey  
Did *Trincalo* make such ridiculous pother;  
*Monmouth's* the Head,  
To strike Monarchy dead,  
They chose themselves Vice-Roys all o're one another.

*Poems | on | Affairs of State, | The Second Part. | . . . By  
the most Eminent Wits, viz.:*

Lord D——t,	Mr. Shadwell,
The H. Mr. M——ue,	Mr. Rymer,
Sir F. Sh——rd,	Mr. Drake,
Coll. Titus,	Mr. Gould, &c.
Mr. Prior,	
. . . London . . . 1697.	[pp. 142-3.]

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[The reference is to Trinculo in the *Tempest*. M.]

JO. HAINS, 1683.

Go then thou Emblem of their torrid Zeal,  
 Add flame to flame and their stiff tempers Neal, }  
 'Till they grow ductile to the Publick Weale. }  
 And since the Godly have espous'd thy Cause,  
 Don't fill their heads with Libertys and Laws,  
 Religion, Privilege, and lawless Charters, }  
 Mind them of *Falstaffs* Heir apparent Garters, }  
 And keep their outward Man from *Ketches* Quarters. }

A / Satyr / against / Brandy. / *Written by Jo. Hains, as he  
 saith himself.*

Printed for *Jos. Hindmarsh* at the *Black-Bull* in *Cornhill*, 1683.

[A Broadside, 839. m. 22 (art. 19) Brit. Mus.]

F. J. F.

[Reprinted in *Poems on Affairs of State*, vol. iv. 1707, p. 347.]

*Anon.*, 1684.

A huge mountainous Shepherd, grave and elderly . . . fate in his Indian-Gown with a blew Satin-Cap, Laced and Bordered with Rich Point, comforting himself up with *Hall's Meditations*, *Shakespear*, and *Foxe's Book of Martyrs*.

*The Present State of Betty-Land*, p. 170.

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[G. Thorn Drury in *Notes and Queries*, 9th Series, x, 405/1. F. J. F.]

MR. PRIOR, 1684.

*A Satyr on the modern Translators.*

Odi imitatores servum pecus, &c.

\* \* \*

Nay, I could hear him [Dryden] damn last Ages Wit,  
And rail at Excellence he ne're can hit ;  
His Envy shew'd at powerfull *Cowley* rage,  
And banish Sense with *Johnson* from the Stage :  
His Sacrilege should plunder *Shakespeare's* Urn,  
With a dull Prologue make the Ghost return  
To bear a second Death, and greater pain,  
While the Fiend's words the Oracle prophane ;

*Poems | on | Affairs of State | [the First Part] 1697.*  
[p. 207.]

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[The date of this Satyr is given in the List of Contents. See after,  
pp. 323-24. M.]

## LORD C. J. JEFFERIES, 1684.

*Sol[icitor] Gen[eral]*. Pray, my lord, give me leave to ask him a question, which I hope may clear all this matter, for it is plain the man is mistaken.

*L. C. J.* Mistaken ! Yes, I assure you, very grossly. Ask him what questions you will ; but if he should swear as long as sir John Falstaff fought, I would never believe a word he says.

*State Trials, Lady Ivy's Case, 36 Charles II, In Cobbett's Complete Collection of State Trials, 1811, vol. 10, p. 579.*

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[This allusion was noted by Mr. C. Elliot Browne in *Notes and Queries*, 5th Series, x, p. 163, and printed as a note by Miss L. T. Smith in the *Centurie of Prayse*, p. 296. M.]



\* THOMAS SOUTHERNE, 1684.

*Alph[onso]*. 'Tis enough you know him.

*Rog[ero]*. Know him! ah God help thee, and the quantity of thy Brains, by thy impertinent Catechism.

*Alph.* Why then old Truepenny the Duke is now most violently in labour.

*Rog.* In labour! Alas, I am in pain for thee.

*The / Disappointment / or the / Mother in Fashion. / A 5  
Play / As it was Acted / at the / Theatre Royal. / Written  
by / Thomas Southerne. / . . . London: / Printed for  
Jo. Hindmarsh, Bookseller to his Royal Highness, / at  
the Black Bull in Cornhil. 1684. / 4<sup>to</sup>. Act III.  
sc. i. p. 31.*

This is possibly a recollection of Hamlet's 'Truepenny' and 'old mole' (I. v. 150, 162), tho Truepenny is used in Nashe's *Almond for a Parrat*, 1589 (Collier). Dr. Ingleby refers also to the *Returne from Pernassus*, London, 1606, Act II. sc. iv. sign. C 3, back. Hazlitt's *Dodsley*, ix. 138—"What haue we here, old true-penny come to towne, to fetch away the liuing in his old greasie slops? then ile none:"—and to *Wit's Interpreter*, 16.., p. 85, where one Margaretta says, "Thou art still old Truepenny."

But the reference to *Hamlet* in the quotation from Marston's *Malcontent*, 1604, III. iii. (due to Steevens), in vol. i. p. 129, seems clear<sup>1</sup>; and Mr. Aldis Wright says (Clarendon Press *Hamlet*, p. 146-7), Congreve probably had Hamlet in his mind "when he makes a son irreverently address his father as 'old True-penny,'" *Love for Love*, iv. 10, A.D. 1695.\* See Forby's *Vocabulary of East Anglia*, p. 357, or Halliwell's *Dict.* which says: "Generally, 'Old-Truepenny,' as it occurs in Sh. Hamlet," that is, does not occur; the *old* there belonging to *mole*.—F. J. F.

<sup>1</sup> It begins with "*Illo, ho, ho*," and contains 5 misprints acc. to C. 34. l. 40, printed from C. 39, l.

"*Illo, ho, ho, ho, arte there olde true penny?*

Where hast thou spent thy selfe this morning? I see flattery in  
Thine eies, and damnation in thy soule. Ha thou huge rascal!"



\* "*Val[entine]*. A ha! Old Truepenny, say'st thou so?

Thou hast nick'd it."—*Loue for Loue*, 1695, p. 58.

## JOHN DRYDEN, 1684.

Your *Ben* and *Fletcher* in their first young flight  
Did no *Volpone*, no *Arbaces* write.

But hopp'd about, and short excursions made }  
From Bough to Bough, as if they were afraid, }  
And each were guilty of some *slighted Maid*. }

*Shakespeare's* own Muse her *Pericles* first bore,

The Prince of *Tyre* was elder than the *Moore* :

'Tis miracle to see a first good Play,

All Hawthorns do not bloom on *Christmas-day*.

A slender Poet must have time to grow,

And spread and burnish as his Brothers do.

Who still looks lean, sure with some Pox is curst,

But no Man can be *Falstaff* fat at first.

*Prologue to Charles Davenant's Circe. Miscellany  
Poems, 1684. p. 292. [In the Bodleian Library.]*

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[A Prologue was written by Dryden to C. Davenant's *Circe*, but he afterwards much altered it (Scott's edition of Dryden's Works, Vol. X. 333, 335). The altered Prologue, of which the above are the 11th to 23rd lines, is not found prefixed to either of the three first editions of Charles Davenant's *Circe* (1677, 1685, 1703); though Mr. Christie erroneously states that "both forms of the Prologue were published with the play in 1677" (Globe edition of Dryden's Poetical Works, p. 431). The earliest printed form appears to be that in the "Miscellany Poems" of 1684, where it is not called a Prologue, but "An Epilogue written by Mr. Dryden." L. T. S.]

*The Slighted Maid* is a comedy by Sir R. Stapylton, first edition [sm. 4to.], 1663. Dryden again mentions it in the Preface to his *Troilus and Cressida*, 1679: "Of this nature is the *Slighted Maid*; where there is no scene in the first Act, which might not by as good reason be in the fifth." C. M. I.

## KNIGHTLY CHETWOOD, 1684.

Such was the case when *Chaucer's* early toyl  
 Founded the *Muses* Empire in our Soyl.  
*Spencer* improv'd it with his painful hand  
 But *lost* a Noble Muse in *Fairy-land*.  
*Shakspeare* say'd all that *Nature* cou'd impart,  
 And *Johnson* added *Industry* and *Art*.  
*Cowley*, and *Denham* gain'd immortal praise ;  
 And some who *merit* as they wear, the Bays, [etc.]

*Commendatory Verses prefixed to An Essay on Translated  
 Verse, by the Earl of Roscommon. 1684. [4to.]*  
 C. M. I.

## WILLIAM WINSTANLEY, 1684.

### The Life of King *Richard* the Third.

\* \* \* \* \*

But as Honour is always attended on by Envy, so hath this worthy Princes fame been blasted by malicious traducers, who like *Shakefpear* in his Play of him, render him dreadfully black in his actions, a monster of nature, rather then a man of admirable parts; (p. 174.)

### The Life of Mr. *Wil. Shakespeare*.

This worthy Poet Mr. *Shakespeare*, the glory of the English Stage, [was born at *Stratford* upon *Avon* in *Warwickshire*,] and is the highest honour that Town can boast of; [in whom three eminent Poets may seem in some sort to be compounded. 1. *Martial*, in the warlike found of his Surname, *Hæsti-Vibrans* or *Shakespeare*, whence some have conjectured him of Military extraction. 2. *Ovid*, the most natural and witty of all Poets; and hence it was that Queen *Elizabeth* coming into a Grammar-School made this extemporary Verse.

*Persius a Crab-staff, Bawdy Martial, Ovid a fine Wag.*

3. *Plautus*, a very exact Comedian, and yet never any Scholar, as our *Shakespeare* (if alive) would confess himself;] but by his conversing with jocular Wits, whereto he was naturally enclined, he became so famously witty, or wittily famous, as without learning, he attained to an extraordinary height in the Comique strain; [yet was he not so much given to Festivity, but he could (when so disposed) be solemn and serious; so that *Heraclitus* himself might afford to smile at his Comedies they were so merry,

and *Democritus* scarce forbear to figh at his Tradgedies, they were so mournful.]

From an Actor of Tradgedies and Comedies, he became a *Maker*; and such a Maker, that though some others may perhaps pretend to a more exact Decorum and Oeconomie, especially in Tradgedy, never any exprest a more lofty and Tragick height; never any represented Nature more purely to the life, and where the polishments of Art are most wanting, (for as we said before, his learning was not extraordinary) he pleaseth with a certain wild and native Elegance; and in all his writings hath an unvulgar Style, as well in his *Venus and Adonis*, his *Rape of Lucrece*, and other various Poems, as in his Drammaaticks.

[He was an eminent instance of the truth of that Rule, *Pœta non fit sed nascitur*, one is not *Made* but *Born* a Poet, so that as *Cornish Diamonds* are not Polished by any Lapidary, but are pointed and smoothed even as they are taken out of the Earth, so Nature it self was all the Art which was used on him.]

(To enumerate his Comedies, they are so many, would be too tedious, that of his *Henry* the fourth, though full of sublime Wit, is very much blamed by some, for making Sir *John Falkstaff* the property of pleasure for King *Henry* to abuse, as one that was a *Thraasonical Puff*, and Emblem of mock-valour; though indeed he was a man of Arms, every inch of him, and as Valiant as any in his Age.)

[Many were the Wit Combats betwixt him and *Ben Johnson*, which two we may compare to a *Spanish great Gallion*, and an *English-man of War*, Mr. *Johnson* (like the former) was built far higher in Learning; Solled but slow in his performances; *Shakespeare* with the *English-man of War*, lesser in bulk, but lighter in sailing, could turn with all Tides, tack about and take advantage of all Winds, by the quickness of his Wit and invention. This our famous Comedian died, *Anno Domini* 16 . . . and was buried at *Stratford upon Avon*, the Town of his Nativity,] upon whom one hath bestowed this Epitaph.

*Renowned Spenser, lye a thought more nigh* [Wm. Basse]  
*To learned Chaucer, and rare Beaumont lye,*  
*A little nearer Spenser, to make room*  
*For Shakespear, in your threefold, fourfold Tomb,*  
*To lodge all four in one Bed make a shift*  
*Until Dooms-day, for hardly will a fifth*  
*Betwixt this day and that, by Fates be slain,*  
*For whom your Curtains may be drawn again.*  
*If your precedency in death do bar,*  
*A fourth place in your sacred Sepulchar ;*  
*Under this sacred Marble of thine own,*  
*Sleep rare Tragedian Shakespear ! sleep alone,*  
*Thy unmolested peace in an unshar'd Cave.*  
*Possess as Lord not Tenant of thy Grave,*  
*That unto us, and others it may be,*  
*Honour hereafter to be laid by thee.*

*England's Worthies. Select Lives Of the most Eminent  
 Persons of the English Nation. 1684. pp. 345-7. [8vo.]*

[The passages above marked between [ ] are, with slight alterations, taken bodily from Fuller's notice of Shakespere, and the passage between ( ) is made up of sentences from Fuller's notice of Fastolf. See Pt. III of *The Worthies*, 1662 ; *Warwickshire*, p. 126 ; *Norfolk*, p. 253, and our vol. i. pp. 483-6. The prose not enclosed in brackets is from Phillips's *Theatrum Poetarum*, 1675, our vol. ii. pp. 221-3. Thus Winstanley's Shakespere work is only compilation.

For Basse's Epitaph, see vol. i. p. 286.

Winstanley places Shakespere the last of four Lives, the others being, Sam. Daniel, Drayton, and Ben Jonson, presenting his readers "with a Quaternion of Poets, such as were of the best rank, endued with parts of admirable perfection, and deservedly coming under the notion of Worthies." In writing of Jonson he once more copies Phillips, above, pp. 221-22 :

"He was paramount in the Dramatique part of Poetry, and taught the Stage an exact conformity to the Laws of Comedians, being accounted the most learned, judicious, and correct of them all, and the more to be admired for being so, for that neither the height of Natural parts, for he was no *Shakespeare*, nor the cost of extraordinary Education, but his own proper industry and addiction to Books advanced him to this perfection" (p. 343).

Winstanley's feeling as to the traducers of Richard III agrees with a similar sentiment expressed by Sir. W. Cornwallis (see vol. i. p. 85). The Life of Richard III was in the edition of *England's Worthies* of 1660. The Life of Shakespeare is not in that edition. L. T. S. and M.]

HENRY BOLD, bef. 1685. ? bef. 1664, see p. 130 above.

*On the Death of the late Tyrannical Usurper,  
Oliver Cromwel.*

One with a Vengeance! had he twenty lives  
He needs must go (they say) the Devil drives.  
Nor went he hence away, like Lamb so mild  
Or Falstaff-wife, like any Chrifome-Child  
In *Arthur's* Bosom, he's not hush, yet dy'd  
Just as he did, at turning of the Tide,  
But with it such [a] wind, the Sails did swell,  
*Charon* ne're made a quicker pass to Hell.

Now, as there must be wonder to pretend  
Every notorious Birth, or dismal end,  
Just as when Hotspurs Grannams Cat (of Yore)  
Did Kitten, or when *Pokins* lost a Bore,  
So when this prodigy of Nature fell,  
Her self seem'd half unhing'd, Tempest foretell  
Direful Events, *Boreas* was out of Breath  
Till by his Soul inspir'd at his Death.

Latine Songs, / With their / English : / and / Poems. /  
By *Henry Bold*, / Formerly of N. Coll. in *Oxon*, after- /  
wards of the Examiners Office in / Chancery. / Collected  
and perfected by / Captain *William Bold*. / (*motto from*  
*Hor. 2, L. 2. Ep. 11*) *London*, Printed for *John Eglesfield*  
Bookseller at the / *Marigold* near *Salsbury Court* in  
*Fleet- / street*. MDCLXXXV. p. 159.

The first allusion is to Mrs. Quickly's account of Falstaff's death in *Henry V*, II. iii. 9—13,

"*Hostesse*. Nay sure, hee's not in Hell : hee's in *Arthurs* Bosome, if euer man went to *Arthurs* Bosome : a made a finer end, and went away and it had beene any Christome Child : a parted eu'n iust betweene Twelue and One, eu'n at the Turning o' th' Tyde : " 1 Folio, p. 75, col. 2.

The second is to Hotspur's speeches in 1 *Henry IV*, III. i. 18-21, 33-35,

" (*Glen*. . . . . and at my birth  
The frame and huge foundation of the earth  
Shaked like a coward.)

*Hot*. Why so it woulde haue done at the same season if your mothers cat had but kittend, though your selfe had neuer beene borne. . . . .

. . . . . At your birth  
Our Grandam earth, hauing this distemperature,  
In passion shooke."

Hy. Bold of New, Antony Wood has only as writing forepraise verses to Win. Cartwright's Poems. *Ath. Ox.* iii. 70. He may have been a relative of Henry Bold of Christ Church, as some Christ Church men wrote forepraise "—— poems to his postumous volume then." Ant. Wood enters Henry Bold of Ch. Church as one of the Proctors, Apr. 9, 1662 (*Fasti* ii. 261, *Ath. Ox.* ed. Bliss, iv.), and under 1664 has "Batchelors of Divinity, July 5. HENRY BOLD of Ch. Ch. He was at this time chaplain to Henry lord Arlington, by whose endeavours he became not only fellow of Eaton Coll. but chaunter of the church at Exeter.<sup>1</sup> He died in France (at Montpelier as 'twas reported) either in the latter end of September, or beginning of Oct. 1677." F. J. F.

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<sup>1</sup> He was succeeded in this post by Geo. Hooper, afterwards Dean of Canterbury. *Ath. Ox.* iv. 642. See also iv. 634.



Mr EVELYN, *before* 1685.

Thee *Shakespear* Poets ever fhall adore,  
 Whose wealthy Fancy left fo vast a ftore,  
 They ftill refine thy rough but precious Ore.

*Poems collected by N. Tate, 1685. The Immortality of  
 Poesie. | By Mr. Evelyn. | To Envy. | Ovid. Amor. Lib.  
 1, Eleg. 15.*

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[Br. Nicholson in *Notes and Queries*, 7th Series, x, 486/2. M.]

## SAMUEL WESLEY, 1685.

- [1] 'Twas I *brought down* that Rampant *Gypfie*  
<sup>b</sup> Whose *Love* and *Pearls* made Tony tipfie :  
 And, when she him no more could clasp,  
<sup>i</sup> The *Maggot* bit, as well's the *Asp*.  
 I stood at the *Beds-feet*, Intent  
 On her *Last Will*, and *Testament* :  
 I come she cryed, I com' dear *Hony* !  
 And then kickt up with *Tony* ! *Tony* :

[p. 3.]

<sup>b</sup> [Whose *Love* and *Pearls* made *Tony* tipsie :]  
*Cleopatra dissolv'd in a Draught of Wine, gave Mark Anthony a Pearl*  
*worth—I don't know what.*

[p. 5.]

<sup>i</sup> [The *Maggot* bit, as well's the *Asp*.]  
*To avoid her being expos'd to the Conquerors Mercy, she clapt Vipers to*  
*her Breast, and dy'd.*

[p. 6.]

- [2] Approaching his proud Palace, she put on  
 The form of *Mab*, Empress to *Oberon*.

[p. 12.]

- [3] <sup>e</sup> This Engine curst *Sycorax* her self could subdue;  
 And this did a Viceroy out of *Trincalo* hew.

[p. 116.]

<sup>e</sup> [This Engine curst *Sycorax* her self could subdue.  
 And this did a *Viceroy* out of *Trincalo* hew.]  
*See the famous History of the Tempest, or, the Inchanted Island where*  
*this is explained.*

[p. 118.]

No. 3 was pointed out by G. Thorn Drury in *Notes and Queries*, 10th Series, vol. i, p. 44, col. i. The others are more dubious allusions to Shakspeare, but probably refer to him. No. 1 seems to refer to Shakspeare's Cleopatra. Cf. *Antony and Cleopatra*, IV. ii. 284: "Husband, I come:" — "O Antony"! V. ii. 309. No. 2 probably refers to the Oberon of *Midsummer-Night's Dream*. M.

## OXFORD MISCELLANY, 1685.

Whilst in this Town there's a procuring Bawd,  
 Or a smooth flatt'ring whore, that plyes the trade,  
 A wily Servant, cruel Father known,  
 The Laurel shall the matchless *Johnson* Crown.  
*Shake'spear*, tho rude, yet his immortal Wit  
 Shall never to the stroke of time submit,  
 And the loud thund'ring flights of lofty Lee,  
 Shall strike the Ears of all Posterity.

*To detracting Censurers, that the Fame of Poets is Eternal  
 (in) miscellany | Poems | and Translations. | By Oxford  
 Hands. | . . . London, | Printed for Anthony Stephens,  
 Bookseller near | the Theatre in Oxford, 1685, p. 156. M.*

*Anonymous, 1685.*

Let then these *Owls* against the *Eagle* preach,  
 And blame those *Flights* which they want *Wing* to reach.  
 Like *Falstaffe* let 'em conquer *Heroes* dead,  
 And praise *Greek* Poets they cou'd never read.

*Valentinian: a Tragedy. As 'tis altered by the late Earl of  
 Rochester [from the play by Beaumont & Fletcher of 1647]  
 1685. [4to.] Prologue. Spoken by Mrs. Cook the second  
 day. [Written after Rochester's death.] C. M. I.*

## NAHUM TATE, 1685.

**W**E own, nor to confess it are asham'd  
 That from tough Ben's Remains, this Piece was fram'd.  
 But if Embellishments of Vanity  
 And Vice, are here improv'd to a degree  
 Beyond the Characters that Master drew,  
 We must the Ladies thank for that, and you,  
 So far above what Johnson's Age e'er knew.

\* \* \*

But Sense, or Nonsense, is to us all one,  
 Our Trinculo, and Trapp'lin were undone,  
 When Lime's more Farcy Monarchy begun.

*Prologue. Cuckolds-Haven: | or, an Alderman | No Con-  
 jurer. | A | Farce | . . . By N. Tate. | London, | . . .  
 1685.*

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[A short extract from the above was given at p. 278 of the *Fresh Allusions* where a passage was printed as Nahum Tate's which appears under its proper author's name, Sir George Raynsford, at p. 288 above. M.]

## NAHUM TATE, 1685.

*Wyn*[ny (Security's Wife)]. Ay, but there is a pretty play in *Moor-fields*.

*Sec*[urity]. Why, I will act thee a better Play my self. What wilt thou have? The Knight of the Burning Pestle? or, the doleful Comedy of *Piramus* and *Thisbe*? That's my Master-Piece; when *Piramus* comes to be dead, I can act a dead man rarely, *The raging Rocks, and shivering Shocks, shall break the Locks of Prison Gates; and Phœbus Carr, shall shine from Far, to make and marr the foolish Fates.*—Was not that lofty, now? Then there's the *Lion, Wall* and *Moonshine*, three Heroick Parts; I play'd 'em all at School. I roar'd out the Lion so terribly, that the Company call'd out to me to roar again.

*Cuckolds-Haven: | or, an | Alderman | No Conjurer. | A | Farce. | Acted at the Queen's Theatr | in Dorset Garden. | By N. Tate. | London, | Printed for J. H., and are to be sold by Edward Poole, | next door to the Fleece Tavern in Cornhill. 1685. | 4<sup>to</sup>. See p. 278, 1682. p. 16.*

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[Quoted (without italics, &c.) in Mr. Halliwell-Phillipps's *Memoranda on the Midsummer Night's Dream*, 1879, p. 11. The passage is Bottom's:—

“I could play *Ercles* rarely, or a part to teare a Cat in, to make all split the raging Rocks; and shiuering shocks shall break the locks of prison gates, and *Phibbus* carre shall shine from farre, and make and marre the foolish Fates. This was lofty.” *M. N. Dreame*, 1st Fol. p. 147, col. 2.

“Let mee play the Lyon too, I will roare that I will doe any mans heart good to heare me. I will roare, that I will make the Duke say, Let him roare againe, let him roare againe.”—*ib.* F. J. F.]

N. TATE, 1686,

TO THE

AUTHOR [SIR FRANCIS FANE].

**W**Hen o'r the World the mild Augustus reign'd,  
Wit's Empire too the Roman Poets gain'd :  
So when the first auspicious James possess'd  
Our Brittish World, and in Possessing blest ;  
Our Poets wore the Laurels of the Age,  
While Shakespear, Fletcher, Johnson Crown'd the Stage,  
And tho' our Cœsar's since have rais'd the State,  
Our Poetry sustains the Roman Fate.  
In less Essays successful we have been,  
But lost the Nobler Province of the Scene :  
Perversers, not Reformers of the Stage,  
Deprav'd to Farce, or more fantastick Rage.

How therefore shall we Celebrate thy Name,  
Whose Genius has so well retriev'd our Fame ?  
Whose happy Muse such Wonders can impart,  
And temper Shakespear's Flame with Johnson's Art.  
Whose Characters set just Examples forth ;  
Mix Humane Frailties with Heroick Worth :  
Shunning th' Extreame in Modern Heroes seen,  
Than God's more perfect, or more frail than Men.  
With Reason, Nature, Truth, our Minds you treat,  
And shew a Prince irregularly great,



*A generous Soul storm'd by impetuous Love,  
 Which yet from Virtue's Centre scorns to move.  
 Thus while the Hero does himself defeat,  
 Your Tamerlane is rendred truly GREAT.  
 When by his Troops whole Empires were o'rthrown,  
 'Twas Fortune's Work, this Conquest was his own.  
 Your Monarch rages in Othello's Strein,  
 Iago in Ragalzan lives again.  
 Not Hecuba like your Despina Rag'd,  
 Like Her, for Empire and a Monarch's Fate engag'd:  
 With Iphigene your Fair Irene vies,  
 And falls a more lamented Sacrifice.*

*Your Stile, tho just, subservient to the Thought;  
 So Milton, by Aonian Muses taught,  
 Your Numbers in Majestic Plainness wrought.<sup>1</sup> . . .*

*. . . . .  
 Thus, for a Theatre the World you find,  
 And your Applauding Audience, All Mankind.*

N. TATE.

*The / Sacrifice. / A / Tragedy. / By the Honourable / Sir  
 Francis Fane, / Knight of the Bath. / Licensed, / May 4, 1686. /  
 Ro. L'Estrange. / London, / Printed by J. R. for John Weld  
 at the Crown / between the Temple Gates in Fleetstreet, /  
 1686. / 4to.*

*Dramatis Personæ.—Tamerlane the Great: Bajazet, Emperor of the  
 Turks. Ragalzan, one of Tamerlane's Chief Officers: a Villain. Irene,  
 Tamerlane's Daughter: Despina, Bajazet's Wife.*

<sup>1</sup> 'So Milton,' &c., omitted in 3d ed. 1687. 'Strein' is printed 'Strain.'  
 —*Ib.*

[Sir Francis ought to have paid well for Tate's praise. F. J. F.]

## EDWARD RAVENSCROFT, 1686.

I think it a greater theft to Rob the dead of their Praise, then the Living of their Money. That I may not appear Guilty of such a Crime, 'tis necessary I should acquaint you, that there is a Play in Mr. *Shakeſpears* Volume under the name of *Titus Andronicus*, from whence I drew part of this. I have been told by ſome anciently converſant with the Stage, that it was not Originally his, but brought by a private Author to be Acted, and he only gave ſome Maſter-touches to one or two of the Principal Parts or Characters; this I am apt to believe, becauſe 'tis the moſt incorrect and indigeſted piece in all his Works, It ſeems rather a heap of Rubbiſh then a Structure.

*Titus Andronicus, or the Rape of Lavinia*  
1687. [4to.] *To the Reader.*  
(*Licensed, Dec. 21, 1686.*) C. M. I.

## THO. JEVON, 1686.

*Therefore if in greater and more evident Points the Lawyer can no more be without his Fee, than the Lord Chancellour his Mace, or a Poet without Errors, (my self alone exempted) why shou'd the Judgment of a Man that is partially byass'd against the Banditti, rule the Author's opinion in his own Hemisphere, and discuss at large the Virtues of Jobson's Wife, without the Management of Hobbs his Leviathan? Why shou'd Shakespear, Johnson, Beaumont, Fletcher, that are no way Adequate to the profound Intellects of my present Atonement, be rank'd above the Laborious, tho' dull States-man.*

—Sed Vastum Vastior Ipse,  
Sustulit Ægydes,<sup>1</sup> &c. Ov. Metam.

The Preface to The / Devil of a Wife, / or a / *Comical Transformation.* / As it is Acted by their Majesties / Servants at the Queen's Theatre in / Dorset Garden. / *Veni, Vidi, Vici.* / Licensed March 30th. 1686. R. L. S. / London, / Printed, by J. Heptinstall, for J. Eaglesfield / at the Marigold over against the Globe-Tavern in / Fleet-Street. MDCLXXXVI. / 4to. /

[In excuse of the chaff above, may be cited "The Epistle Dedicatory. To my Worthy Friends and Patrons at *Locket's* Ordinary.

"You are not to be told, that Poets are sawcy, very sawcy, mighty sawcy, but your (wou'd be) Poet, or Farce Snipper Snapper, such a Promiscuous Riddle me Re, as my self always super-abounding; Therefore do I heartily hope, but more humbly entreat, that with the Piercing Eye of Understanding, and through the Orbicuous Glass of Reason, you will perfectly discern, and then wholly attribute the bold Presumption of this sharp Epistle (as I may justly term it) to my Seeming self as Audacious *Jevon* the Poet, and not to my Real self as Modest Mr. *Jevon* the Player."—F. J. F.]

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<sup>1</sup> 'Ægydes' (Theseus, son of Ægeas) in subsequent editions (1693, 1695, 1724, 1735) is printed incorrectly 'Ægydes.' The passage really is:

"Antiquus crater, quem vastum vastior ipsi  
Sustulit Ægides;" (*Metam.* xii, 235-6.)

# APHRA<sup>1</sup> BEHN, 1686.

*Bred[we].* 'Tis a pretty convenient Tub Madam. He may lie along in't, there's juſt room for an old Joyn'd Stool beſides the Bed, which one cannot call a Cabin, about the largeneſs of a Pantry Bin, or a Uſurer's Trunk, there had been Dornex<sup>2</sup> Curtains to't in the Days of *Yore*; but they were now annihilated, and nothing left to ſave his Eyes from the Light, but my Land-ladies Blew Apron, ty'd by the ſtrings before the Window, in which ſtood a broken fixpenny Looking-Glaſs, that ſhow'd as many Faces, as the Scene in *Henry* the Eighth, which could but juſt ſtand upright, and then the Comb-Caſe fill'd it.

*The | Luckey Chance, | or an | Aldermans | Bargain. | A |*  
*Comedy. | As it is Acted by their Maſteſty's | Servants. |*  
 Written by Mrs. A. Behn, | 1687.<sup>3</sup> | 4to. | [p. 10].  
 Halliwell's *Folio Shakespeare*, xii. 61.

Is that any more than you ſee in the moſt celebrated of your plays? as *City Politicks*, the *Lady Mayoreſs*, and the *Old Lawyers Wife*. So in that lucky play of the *London Cuckolds*. And in that good comedy *Sir Courtly Nice, Valentinian*, \* \* \* In *Valentinian*, ſee the Scene between the *Court Bawds*. And *Valentinian* all looſe and ruſh'd a Moment after the Rape and

<sup>1</sup> The Mus. Catalogue calls her 'Aphara.'

<sup>2</sup> Dormer (in Halliwell). But Dornex is in the Museum original. It is the Italian '*Spalliera* . . . a kinde of ſtuffe made for hangings called Darnix.' 1598. Florio.

Dornex too in Behn's Plays, Histories, and Novels, 6 vols. 1871, Vol. III. p. 178, and Behn, Plays, 4 vols. 1724. Vol. iii. p. 178.

<sup>3</sup> This may be Printed, April 23, 1686. R. P. | *London.* | Printed by R. H. for W. Canning, at his Shop in Vinc-Court, Middle-Temple. 1687.

all this you see without scandal, and a thousand others. The *Moor of Venice* in many places. The *Maids Tragedy*.— \* \* \* All these I Name as some of the best Plays I know; If I should repeat the Words exprest in these Scenes I mention, I might justly be charg'd with course ill Manners, and very little Modesty, and yet they so naturally fall into the places they are designed for, and so are proper for the Business, that there is not the least Fault to be found with them; though I say those things in any of mine would damn the whole Peice, and alarm the Town. \* \* \* And this one thing I will venture to say, though against my Nature, because it has a Vanity In it: That had the Plays I have writ come forth under any Mans Name and never known to have been mine; I appeal to all unbiass Judges of Sense, if they had not said that Person had made as many good Comedies, as any one Man that has writ in our Age; but a Devil on't the Woman damns the Poet.

*ib.* A 4. Mrs. A. Behn's *Preface to The Luckey Chance*.  
[F. J. F.]

## APHRA BEHN,<sup>1</sup> 1687.

*The Defence of the first [the Pulpit] is left to the Reverend Gown, but the departing Stage can be no otherwise restor'd, but by some leading Spirits, so Generous, so Publick, and so Indefatigable as that of your Lordship, whose Patronages are sufficient to support it, whose Wit and Iudgment to defend it, and whose Goodness and Quality to justifie it; such Encouragement wou'd inspire the Poets with new Arts to please, and the Actors with Industry. 'Twas this that occasioned so many Admirable Plays heretofore, as Shakespear's, Fletcher's and Iohnson's, and 'twas this alone that made the Town able to keep so many Play-houses alive, who now cannot supply one.*

“Emperor / of the / Moon: / A / Farce./ As it is acted  
by Their / Maiesties Servants, / At the / Queens The-  
atre./ Written by Mrs *A. Behn.* / London: / Printed  
by *R. Holt*, for *Joseph Knight*, and *Francis / Saunders*,  
at the *Blew Anchor* in the lower Walk of the / *New Ex-*  
*change*, 1687./ 4<sup>to</sup>. Dedication “to the Lord Marquess  
of Worcester.” sign. A3.

PONSONBY A. LYONS.

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<sup>1</sup> Mrs Behn got more credit as an authoress than as a translatress:—

I'd let him take <i>Almanzor</i> for his Theme ;	}
In lofty Verses make <i>Maximin</i> Blaspheme,	
Or sing in softer Ayres St. <i>Katharine's</i> Dream.	
Nay, I cou'd hear him damn last Age's Wit,	
And rail at Excellence he ne'er can hit ;	
His Envy shou'd at powerful Cowley rage,	
And banish Sense with Johnson from the Stage ;	
His Sacrilege should plunder <i>Shakespear's</i> Urn,	
With a dull Prologue make the Ghost return	
To bear a second Death, and greater Pain,	
While the Fiend's Words the Oracle prophane ;	
But when not satisfy'd with Spoils at home,	

The Pyrate wou'd to foreign Borders roam ;  
 May he still split on some unlucky Coast,  
 And have his Works or Dictionary lost ;  
 That he may know what *Roman* Authors mean,  
 No more than does our blind Translatress *Behn*.<sup>1</sup>

A Satyr on the Modern Translators. By Mr P——r. p. 119. Printed in *Pecuniæ obebliunt Omnia.* / “Money / Masters all Things : / or, Satyrical Poems, / shewing / The Power and Influence of Money / over all Men / of what Profession or / Trade soever they be. / To which are added, / *A Lenten Litany*, by Mr C——d, / a *Satyr* on Mr *Dryden*, and several / other Modern Translators ; also a *Sā/tyr* on Women in general : Together with / Mr *Oldham*’s *Character* of a cer/tain Ugly Old P..... [Preacher, see pp. 131, 132] \* \* \* \* \* Printed, and Sold by the Booksellers of / *London* and *Westminster*, 1698.”

This Satyr is not in the edition of *Pecunia* published at York 1696, 4<sup>to</sup> P——r, C——d, and P..... are conjectured in the British Museum Catalogue to be Prior, Coward, and Player. In the *Supplement to the Works of the Most celebrated Minor Poets*, London, F. Cogan, 1750, Part II. p. 12, it is placed first among “Poems by Mr Prior.”—PONSONBY A. LYONS.

[Note. Prior’s *Satyr on the Modern Translators* was printed in *Poems on Affairs of State, Part I*, 1697, p. 207, and there dated, 1684. See before, p. 300. M.]

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<sup>1</sup> Lycidus, or the Lover in Fashion, translated by Mrs. A. Behn, 1688. 4<sup>to</sup>.—Bohn’s *Lowndes*, i. 147.

## MARTIN<sup>1</sup> CLIFFORD, 1687.

But I might have spared this Quotation, and you your avowing: For this Character might as well have been borrowed from some of the Stalls in *Bedlam*, or any of your own hair-brain'd Coxcombs, which you call *Heroes*, and Persons of Honour. I remember just such another fuming *Achilles* in *Shakespear*, one Ancient *Pistol*, whom he avows to be a man of so fiery a temper, and so impatient of an injury, even from Sir *John Falstaff* his Captain, and a Knight, that he not only disobeyed his Commands about carrying a Letter to Mrs. Page, but return'd him an answer as full of contumely, and in as opprobrious terms as he could imagine.\*

*Let Vultures gripe thy guts, for gourd and Fullam holds,  
And high and low beguiles the rich and poor :  
Tester I'll have in pouch, when thou shalt lack,  
Base Prygian Turk, &c.*

Let's see e'er an *Abencerrago* fly a higher pitch. Take him at another turn quarrelling with Corporal *Nym*, an old *Zegri*: The difference arose about mine Hostess *Quickly* (for I would not give a Rush for a man unless he be particular in matters of this moment) they both aimed at her body, but *Abencerrago* Pistol defies his Rival in these words:

*Fetch from the Powdring-Tub of Infamy  
That Lazar-Kite of Cressids kind,*

<sup>1</sup> The Brit. Mus. Catalogue gives an alternative 'Matthew,' but 'Martin' is signed at the foot of p. 16 of the *Notes*.

\* *Merry Wives of Windsor*.



Doll Tearheet, *she by name, and her espouse : I have and  
I will hold*  
*The quondam Quickly for the onely she.*  
*And pauca . . . . .*

There's enough.

Notes / Upon / Mr. Dryden's Poems / In / Four Letters. /  
 By *M. Clifford*, late Master of the / *Charter-House*,  
*London.* / To which are annexed some Reflections upon  
 the / *Hind and Panther*. By another Hand. / [motto  
 from] *Juven. Sat. 7. London.* Printed in the year  
 .1687. / The Second Letter, p. 6-7.

But pray give me leave without any offence, to ask you why  
 it was a Fault in *Shakespear*, that *his Plays were grounded upon*  
*Impossibilities, and so meanly written, that the Comedy neither*  
*caused your Mirth, nor the* [p. 8] *serious part your Concernment?*  
 This you say in your Postscript . . . . . *ib.* p. 7-8.

Mr. *Dryden*,

Here is one of your Virtues which I cannot forbear to  
 animadvert upon, which is your excess of Modesty; When  
 you tell us in your Postscript to *Granada*, That *Shakespear is*  
*below \* the Dullest Writer of Ours, or any precedent Age.* In  
 which by your favour, you Recede as much from your own  
 Right, as you disparage *Almanzor*, because he is yours, in pre-  
 ferring *Ben. Johnson's Cethegus* before him; saying in your  
 Preface, that his *Rodomontadoes* are neither so irrational as the  
 others, nor so impossible to be put in execution.

*ib.* The Third Letter, p. 10-11

*We follow Fate which does too fast pursue.*

*'Tis just that Flames should be condemn'd to Fire.*

You must not take it ill, Mr. *Dryden*, if I suspect both those  
 Verses to have a strong tincture of Nonsense, but if you'll defend

'em, of all loves I beg of thee that thou would'st construe them, and put them into sense: for to me, as Parson *Hugh* says in *Shakespeare*, they seemed Lunacies, it is mad as a mad Dog, it is affectatious.<sup>1</sup> *ib.* p. 12. —F. J. F.

<sup>1</sup> This was an adjective then new to the English language, I believe, made by the compositor turning the *n* of the Welsh Parson Evans's 'it is affectations' in *Merry Wives*, I. i. 150. The short extract containing it was the only one sent-in for the word for the Philological Society's new English Dictionary. As 'affectatious' has more ridicule in it than 'affected', it should be kept and used.

## THE HON. EDWARD HOWARD, 1688.

And tho' the Examples are peculiar to some extraordinary Figures of Female greatness, yet not dissentaneous to what has been verify'd from authentique Records, in which we may find not only the daring exploits of a *Joan of Orleans*, but the prowess of Queens; witness that gallant *Katherine*, Wife to our King *Henry the Sixth*;

[*Preface, A. 6.*]

Of which, he *Chaucer*, *Spencer*, much beheld,  
 And where their Learned Poems most excell'd.  
 Tho' words now obsolete express their Flame,  
 Like Gemms that out of Fashion value Claim.  
 Near these in Statue witty *Shakspeare* stood,  
 Whose early Plays were soonest next to Good.  
 And Like a vast Dramatick Founder show'd  
 Bounties of Wit from his large Genius flow'd.  
 Whose worth was by this Learned [Polyaester] duly weigh'd,  
 As in Effigie there he stood display'd.  
 But more stupendious to his Soul appear'd  
 Proportions which great *Johnsons* Form declar'd,  
 Whose deep Effigies he wish'd longer date  
 Then Polish'd art in stone cou'd Celebrate.

[*p. 137.*]

Arm'd *Cap-a-Pe* his Militants appear'd,  
 Who'd think they shock of Foes or guns had fear'd;

[*p. 170.*]

*Caroliades, | or, | The Rebellion of Forty One. | In Ten  
 Books. | A Heroick Poem [By Hon Edward Howard]  
 Licensed May 22, 1688 | . . . London, | . . . 1689.*

The first extract is perhaps a reference to *Henry VI*. The second was pointed out by Prof. Firth in *Notes and Queries* (1888), vii, p. 285/2. The third may be reminiscent of *Hamlet*. Polyaster is "A Denomination under which is described a Character of Science," p. 129, note, "whose then abroad near *Oxfords* confines stood." In his study are statues of eminent men. M.

## PHILASTER, 1688.

When in a Comick sweetness you appear,  
*Ben Johnson's* humour seems revived there.  
 When lofty Passions thunder from your Pen,  
 Methinks I hear Great *Shakespeare* once again.  
 But what do's most your Poetry commend?  
 You ev'n begin where those great *Wits* did end.

*Poetical | Recreations. | . . . In Two Parts | Part I |  
 Occasionally Written by Mrs. Jane Barker | Part II | By  
 several Gentlemen of the Universities | and Others. | . . .  
 London. . . . 1688.*

*Dedicatory Poem by Philaster, St. John's College.*

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[Pointed out by G. Thorn-Drury, in *Notes and Queries*, Series x, vol. i,  
 p. 44, col. i. M.]

\**Anonymous*, 1688.

Who'd be of Old mad *Timon's* mind,  
(Because he did) to hate Mankind?

*Miscellanea: | or, the | Second Part | of | Poetical | Recrea-  
tions | Compos'd by several Authors. | . . . London. . . .  
1688.*

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[Probably a reference to Shakspeare's *Timon*. M.]

## GERARD LANGBAINE, 1688.

[See the first allusion to Sh. in this volume, under Kirkman, 1661,  
above, p. 105.]

*But before I quit this Paper, I desire my Readers leave to take a View of Plagiaries in general, and that we may observe the different proceedings between the Ancients and our Modern Writers.*  
\* \* \* [Sig. a]

*But let us now observe how these Eminent Men [Virgil, Ovid, and Terence] manage what they borrow'd; and then compare them with those of our times. First, They propos'd to themselves those Authors whose Works they borrow'd from, for their Model Secondly, They were cautious to borrow only what they found beautiful in them, and rejected the rest. \* \* \* Thirdly, They plainly confess'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence 'twas originally taken. \* \* \* \* [Sig. a, back]*

*Lastly, Whatsoever these ancient Poets (particularly Virgil) copyed from any Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so handsomly into their Poems, (the body and Oeconomy of which was generally their own) that what they borrow'd, seemed of the same Contexture with what was originally theirs. So that it might be truly said of them; Apparet unde sumptum fit, aliud tamen quàm unde fit, apparet.*

*If we now on the other side examine the proceedings of our late English Writers, we shall find them diametrically opposite in all things. Shakspear and Johnson indeed imitated these Illustrious Men I have cited; the one having borrow'd the Comedy of Errours from the Menechmi of Plautus; the other has made use not only*

of him, but of Horace, Ovid, Juvenal, Salust, and several others, according to his occasions: for which he is commended by Mr. Dryden, as having thereby beautified our Language: \* \* \*  
*But for the most part we are treated far otherwise; not with* Epist. to Mock Astrologer.  
*round Roman Wit, as in Ben's time, but with empty French Kickshaws, which yet our Poetical Host's serve up to us for Regales of their own Cookery; [Sig. a. 2]*

*'Tis true indeed, what is borrow'd from Shakspeare or Fletcher, is usually own'd by our Poets, because every one would be able to convict them of Theft, should they endeavour to conceal it. [Sig. a 3.]*

Preface to *Momus Triumphans: / Or the / Plagiaries / of the / English Stage; / Expos'd in a / Catalogue / of all the / Comedies, Tragi-Comedies, Masques, Tragedies, Opera's, Pastorals, Interludes, &c. Both Ancient and Modern that were ever yet Printed in English. The Names of their Known and Supposed Authors. / Their several Volumes and Editions: With an Account of / the various Originals, as well English, French and Italian as / Greek and Latine; from whence most of them have Stole / their Plots. / By GERARD LANGBAINÉ Esq; \* \* \* \* London: Printed for N. C. & are to be sold by Sam. Holford, at the Crown in the Pull Mall. 1688. / 4<sup>to</sup>.*

At pp. 21, 22, is a catalogue of Shakespear's plays including Cromwell's History; "John K. of England, 2 Pts. H. Fol."; Locrine's Tragedy; London Prodigal; Old-Castle, Lord Cobham's Life and Death; Puritan Widow; Yorkshire Tragedy; Birth of Merlin—41 entries—with notes of the sources of most of the plays. At the end of the thin volume is an Alphabetical Index of Plays.

PONSONBY A. LYONS.



1688.

Plays Printed for *Henry Herringman*, and Sold by *Joseph Knight*, and *Francis Saunders*.

\*

\*

\*

\*

*By Mr. Shakespear.*

Hamlet.

Macbeth.

Julius Cæsar.

List of Plays on p. 68 of "A / Fool's Preferment, / Or,  
The / Three Dukes of Dunstable. / A Comedy." As it  
was Acted at the Queens Theatre in / *Dorset-Garden*, by  
Their Majesties Ser-/vants. / *Written by Mr. D'urfey.* /  
Together, with all the Songs and Notes to 'em, / Excel-  
lently Compos'd by Mr. Henry Purcell. 1688. / Licensed, /  
May 21, 1688. *R. P.* / . . . . Printed for *Jos. Knight*,  
and *Fra. Saunders* at the *Blue Anchor* / in the *Lower*  
*Walk* of the *New Exchange* in the *Strand*, 1688. /

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Shakspeare comes after Beaumont and Fletcher, the Duke of Newcastle, Earl of Orrery, Mr. Wicherly, Major Porter, Sir George Etherege, Mr. Dryden, Mr. Shadwell, Mr. Killigrew. He is before Mr. Cowley, Sir Charles Sydley, Sir Samuel Tuke, Sir Francis Fane, Mr. Caril, and Plays 'By Several.'—F. J. F.

WILLIAM FULMAN, AND [RICHARD DAVIES],  
*about 1688.*

William Shakespeare was born at Stratford upon Avon in Warwickshire, about 1563-4. [Much given to all unluckinesse in stealing venison and Rabbits particularly from S<sup>r</sup> Lucy, who had him oft whipt & sometimes Imprisoned & at last made Him fly his Native Country to his great Advancem<sup>t</sup>; but His reveng was so great, that he is his Justice Clodpate, and calls him a great man & y<sup>t</sup> in allusion to his name bore three lowfes rampant for his Arms.]

From an Actor of Playes he became a Composer. He dyed Apr. 23, 1616, Ætat. 53, probably at Stratford, for there he is buried and hath a Monument. [on w<sup>ch</sup>e He lays a Heavy curse upon any one who shal remoove his bones. He dyed a papist]

Dugd. p. 520.

*Fulman Manuscripts (1670—1688), vol. xv. No. 7, p. 22. In the Library of Corpus Christi College, Oxford. (The portions here in brackets are those attributed to Davies.)*

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This annotator on the *adversaria* of the Rev. William Fulman is believed to have been the Rev. Richard Davies, Rector of Sapperton in Gloucestershire : but his name does not appear on the manuscript. It is in five or six different hands ; and only two other annotations, both very short, are in Davies' supposed autograph. Little is known of him. He died in 1708. Fulman died in 1688. By "Justice Clodpate" Davies designates Shakespeare's Shallow. We observe that Dowdall, at the end of his letter to Southwell (quoted after, p. 417), applies the same nickname to one of the sitting judges of the Spring Assize at Warwick, in 1693. C. M. I.

## THOMAS BROWNE, 1688.

*Eugen.* Tho you cannot say Mr *Bays* with the Heroe in *Shakespear*, that the World's your Oyfter, and you have opened it with your Sword; \* yet you may safely say the World's your Sheet of Paper, and you have blotted it with your Ink.

(p. 7.)

*Crites.* But pray Mr *Bays*, what did you say to *Shakespear*, *Johnson*, & the rest of them? Methinks your new-settled Monarchy should stand in a great deal of danger, as long as these Authors continued in any respect and authority among the People.

*Bays.* To prevent, Sir, all storms that might have issued from that quarter, I presently set me up an *Index expurgatorius*  
\* \* I fulminated *Johnsons* affected Style, his dull way of making Love, his Thefts and mean characters: *Shakespears* Ignorance, long Periods, and Barbarous Language: *Fletchers* want of a Gentlemans Education; so often, you do observe me Mr *Crites*, that scarce one in a hundred had the assurance to offer one good word in their behalf.

(p. 15.)

*The Reasons of Mr. Bays changing his Religion* 1688 [4to].

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\* [Pistol, in the *Merry Wives of Windsor*, Act II. sc. ii. l. 2. C. M. I.]

JOHN EVELYN, 12 Aug. 1689.

For there were the Pictures of Fisher, Fox, S<sup>r</sup> Tho. More, Tho. Lord Cromwell, Dr. Nowel, &c. And what was most agreeable to his Lo<sup>ps</sup> general humor, Old Chaucer, Shakspeare, Beaumont and Fletcher, who were both in one piece, Spencer, Mr. Waller, Cowley, Hudibras, which last he plac'd in the roome where he us'd to eate & dine in publiq, most of which, if not all, are at the present at Cornebery, in Oxfordshire;

*Letter "To Mr. Pepys," describing the then late Lord Clarendon's house.*

*Memoirs: Edited by William Bray. 1819. Vol. 2, p. 242.*  
C. M. I.

T. BETTERTON, 1690.

*Epilogue.*

P. 75.

\* \* \* \* \*

*When this is brought to pass, I am afraid  
That in a Play-house I shall dye a Maid ;  
That Miracles don't cease, and I shall see  
Some Players Martyrs for their Honesty.  
J. H. - - - the greatest Bigot of the Nation,  
And see him burn for Transubstantiation.  
Or hope to see, from such a Mongrel breed,  
Wit that the Godlike Shakespear shall exceed ;  
Or what has dropt from Fletcher's fluent Pen,  
Our this days Author, or the Learned Ben.*

1690. Thomas Betterton. Epilogue to his alteration of Beaumont and Fletcher's *Prophetess*, after the Manner of an Opera.<sup>1</sup>

The Epilogue is anonymous.

Betterton's 'Godlike' Shakspeare matches Crowne's 'Divine' (p. 259 above), and Nat Lee's 'immortal' (p. 264). As there are not too many of such epithets in these Additions, or the *Centurie*, I add Powell's 'immortal' of 1696 :—

'Now if the World has made so little Provision for the maintenance of the Muses, (as kind *Davenants* too true Oracle tells us,) I'm afraid upon due Examination, that little Bread they gather will be found almost all glean'd

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<sup>1</sup> The / Prophetesse / or, the / History / of / Dioclesian / Written by *Francis Beaumont* and *John Fletcher*. / With / ALTERATIONS and ADDITIONS, / after the Maner of an / OPERA. / Represented at the / Queen's Theatre, / By their Majesties Servants. / *London*, / Printed for *Jacob Tonson* at the *Judges Head* in *Chancery Lane*, 1690.—Epilogue, p. 75.

from a Theatre ; one kind honest Actor, that frets and struts his hour upon the Stage (as the Immortal *Shaksphvar* has it,) is possibly a greater Benefactor to the Muses, then the greatest Family of Grandees that run Pedigrees, and track Originals up from the Conquest.'

1696. G. Powell. The Epistle Dedicatory to *The Treacherous Brothers* : A Tragedy. London, 1696, 4<sup>o</sup>.<sup>1</sup>

F. J. F.

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<sup>1</sup> The / Treacherous Brothers : / A / Tragedy : / As it is Acted / At the / Theatre-Royal / By / His Majesty's Servants. / Written by / *George Powell.* / London, / Printed for *W. Freeman*, at the *Bible*, over / against the *Middle-Temple-Gate* in *Fleet-Street*, 1696. / 4<sup>to</sup>.

T. D'URFEY, 1690.

Where Verse has not the power to Influence,  
 What method ever can reform the Sence ?  
 What would a *Cato*, or a *Virgil* be,  
*Johnson*, or *Shakespeare*, to the Mobile ?  
 Or how would *Juvenal* appear at Court,  
 That writing Truth had his Bones broken for 't ?

A new / Essay / In Defence of / Verse. / With a Satyr / Upon  
 the Enemies of / Poetry, *in* " New / Poems, / Consisting of /  
 Satyrs, / Elegies, / and / Odes : / Together with a / Choice  
 Collection / Of the Newest / Court Songs, / Set to Musick  
 by the best Masters / of the Age. / All Written by Mr.  
*D'Vrfey.* / . . . . *London*, Printed for *J. Bullord*, at the Old /  
 Black Bear in *St. Paul's Church-Yard*, and / *A. Roper*, at the  
 Bell near *Temple-Bar*, 1690." p. 5.—F. J. F.

? ANON., or WM. MOUNTFORT, 1690.

*Here [says Wm. Mountfort] is another facetious piece, as ironically meant, as the former was seriously designed; it was sent me as from a Woman, to make it go down the glibber; and I think I could not do the Author justice (any other way) but in Printing it.*

Hail thou the Shakspear of our present age,  
Who dost at once, supply and grace the Stage  
With different proofs of thy surprizing wit,  
Vying with what the establish'd Pens have writ.

(Sign. A 4.)

But to encrease the wonder of thy pen,  
Thou art not now, more learn'd then *Shakespear* then,  
Who to th' amaze of the more Letter'd men,  
Minted such thoughts from his own Natural Brain,  
As the great Readers, since could ne're attain,  
Though daily they the stock of Learning drain,

(Sign. A 4 back.)

How long in vain, had Nature striv'd to frame  
An acting Poet, till great *Shakpher* came;  
And thou the next wil't Rival him in Fame.

(Sign. a.)

The Preface to the Reader, to *The | Successful Strangers, |*  
*a | Tragi-Comedy: | . . . . written | by William Mount-*  
*fort | . . . . London | 1690, 4<sup>to</sup>. |* (See also p. 342.  
Did Mountfort himself write this skit on himself?

F. J. F.



## WILL: MOUNTFORT, 1691.

*But Virtue, tho' she suffer'd long at last,  
 Was Crown'd with a reward for what was past ;  
 The honest thinking Heathen shew'd the way,  
 And handed Down the Moral call'd a Play :  
 Old Ben. and Shakespear copied what they writ,  
 Then Downright Satyr was accounted wit ;  
 The Fox and Alchymist expos'd the Times,  
 The Persons then was loaded with their Crimes ;  
 But for the space of Twenty years and more,  
 You've his'd this way of Writing out of door,  
 And kick and winch when we but touch the sore.<sup>1</sup> }  
 But as some Fashions long since uselefs grown,  
 Are now Reviv'd and all the Mode o' th' Town.  
 Why mayn't the Antient way of Writing please,  
 And in its turn meet with the same Success ?*

Prologue to "King / Edward the Third, / with / the Fall of /  
 Mortimer/ Earl of / March./ An Historicall Play, / As it is  
 Acted at the Theatre-Royall, / By their Majesties Servants./  
 London, Printed for J. Hindmarsh at the Golden-Ball against  
 the / Royal Exchange. . . . 1691. 4<sup>to</sup>. —F. J. F.

<sup>1</sup> Compare Caryl's earlier complaint :—

*A formal Critick with his wise Grimace  
 Will on the Stage appear with no ill grace :  
 Most of that Trade in this Censorious Age  
 Have little of the Poët, but his Rage :  
 Perhaps old Johnson's Gall may fill their Pen ;  
 But where's the Judgment, and the salt of Ben ?*

1667. Jn. Caryl. Epilogue to *The English Princess*  
 or, *The Death of Richard the III.* A Tragedy  
 Written in the year 1666 and Acted at his Highness  
 the Duke of York's Theatre. Licensed May 22  
 1667. London, T. Dring. 1667. 4°. p. 66.

## WILLIAM MOUNTFORT, 1691

*Indifferent Authors in most Ages have been encourag'd and preserv'd under the Clemency of the Nobility, in hopes that they might be better: But the severity of our Wits would have the first Plays which are now written, equal to the best of Ben Johnson, or Shakespear: And yet they do not shew that esteem for their Works which they pretend to, or else are not so good Judges as they would be thought: When we can see the Town throng to a Farce,<sup>1</sup> and Hamlet not bring Charges: But notwithstanding they will be Criticks, and will scarce give a man leave to mend;*

The Dedication of 'Greenwich-Park: / A / Comedy./ . .  
Acted at the / Theatre-Royal / by Their / Majesties  
Servants./ *Written by* William Mountfort./ London.  
. . . . MDCXCI. to the Right Honourable *Algernon*  
Earl of Essex.'

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<sup>1</sup> The author of *Tunbridge Wells, or a Days Courtship*, a Comedy, 1678, in his Prologue complains,

Th' Old English Stage, confin'd to Plot and Sense,  
Did hold abroad but small intelligence,  
But since th' invasion of the forreign Scene,  
Jack pudding Farce, and thundering Machine.  
Dainties to your graue Ancestour's unknown,  
(Who never disliked wit because their cwn)  
There's not a Player but is turned a scout,  
And every Scribler sends his Envoys out  
To fetch from *Paris, Venice*, or from *Rome*,  
Fantastick fopperies to please at home.  
And that each act may rise to your desire,  
Devils and Witches must each Scene inspire,  
Wit rowls in Waves, and showers down in Fire.—F. J. F. }

## WILLIAM WALSH, 1691.

[1] Let *Misogynes* appear, at the Head of his Regiment, that makes a worse Figure than Sir *John Falstaffe's*; let 'em be encourag'd with stumm'd Wine and muddy Ale;

[p. 60.]

[2] let him [*Misogynes*] consider the Stories of<sup>1</sup> *Bradamante* in *Ariosto*, of *Aurestilla* in *Consalo de Cepedes*, of *Othello* in *Shakespeare*, and let him see how far Jealousie may seem reasonable, whilst nevertheless the person of whom they are Jealous may be innocent.

[p. 119.]

<sup>1</sup> *Orlan. Furioso. Canto 32.*

*A Dialogue concerning Women, being a Defence of the Sex,*  
1691. [By William Walsh.]

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[These allusions were printed by Ingleby and Miss L. T. Smith in the *Centurye*, p. 412, but they were forced to quote from Walsh's *Works* in 8vo, 1736 (pp. 166, 205). Of the author of the allusions Miss Smith said:

"William Walsh was a friend of Dryden and Pope; the former said he was 'the best critic of our Nation in his time'; the latter called him

'the Muse's Judge and Friend,  
Who justly knew to blame, or to Commend;  
To Failings mild, but zealous for Desert;  
The clearest Head, and the sincerest Heart.'

'*Elogium*, dated 1708, prefixed to Walsh's *Works*, 1736).' M.]

## GERARD LANGBAINÉ, 1691.

I am only sorry that my Power is not equal to the zeal I have for the memory of those Illustrious Authors, the Classicks, as well as those later Writers of our own Nation, Mr. *Shakespeare*, *Fletcher*, *Johnson*, *Cowley* &c. that I might be capable of doing them better Service, in vindicating *Their* Fame, and in exposing our Modern *Plagiaries*, by detecting *Part* of their Thefts, (Preface, sign. a 4.)

\* \* \* \* \*

Mr. *Dryden's* Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances. Honest *Shakespeare* was not in those days acquainted with those great Wits, *Scudery*, *Calprenede*, *Scarron*, *Corneille*, &c. He was as much a Stranger to French as Latine, (in which, if we believe *Ben Johnson*, he was a very small Proficient;) and yet an humble Story of *Dorastus* and *Fawnia* serv'd him for *A Winter's Tale*, as well as *The Grand Cyrus*, or *The Captive Queen*, could furnish out a Laureat for a *Conquest of Granada*. *Shakespeare's Measure for Measure*, however despis'd by Mr. *Dryden*, with his *Much Ado about Nothing*, were believ'd by *S<sup>r</sup> William Davenant* to have Wit enough in them to make one good play.<sup>1</sup> (pp. 141-2.)

<sup>1</sup> [Davenant's tragi-comedy called *The Law against Lovers*, 1673, was founded on these two plays. L. T. S.]

## GERARD LANGBAINE, 1691.

[p. 67, *Dram. Poets*] and how slight an Opinion soever this Age may entertain of his [George Chapman's] Translations, I find them highly extoll'd in an Old Copy call'd *a Censure of the Poets*<sup>1</sup>: which having spoke of the Eminent Dramatick Poets, as *Shakespear, Johnson, Daniel, &c.*, it adds of Translators as follows, placing our Author in the first Rank.

<sup>2</sup> p. 95. [Crowne's] *Henry the Sixth* the First Part, with the Death of the Duke of *Gloucester*; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681, and dedicated to Sr. *Charles Sedley*. [p. 96] This Play is (if I mistake not) very much borrow'd from the Second Part of *Shakespear's Henry the Sixth*; tho' Mr. *Crown* with a little too much assurance affirms, that he has no Title to the Fortieth part of it. This Play was oppos'd by the Popish Faction, who by their Power at Court got it suppress'd: however it was well receiv'd by the Rest of the Audience.

[Crowne's] *Henry the Sixth* the Second Part, on the Misery of Civil-War; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681. Part of this Play likewise is borrow'd from *Shakespear*.

p. 108 [Sir Wm. Davenant's] *Law against Lovers*, a Tragi-

<sup>1</sup> Michael Drayton's 'Of Poets and Poesie': *Elegies*, 1627. See vol. i. p. 334.

<sup>2</sup> Denham's lines on Cowley (see p. 159, above) are quoted by Langbaine, p. 83.

Comedy made up of two Plays written by Mr. *Shakespear*, viz. *Measure for Measure*, and *Much Ado about Nothing*. Tho' not only the Characters, but the Language of the whole Play almost, be borrow'd from *Shakespear*; yet where the Language is rough or obsolete, our Author has taken care to polish it: as to give, instead of many, one Instance. *Shakespear's* Duke of *Vienna*, says thus <sup>1</sup>—

*I love the People;  
But do not like to Stage me to their Eyes .  
Though it do well, I do not relish well  
Their loud Applause, and Aves vehement :  
Nor do I think the Man of safe discretion,  
That does affect it.*

[p. 109] In Sr. *William's* Play the Duke speaks as follows ; <sup>2</sup>

*I love the People ;  
But would not on the Stage salute the Croud.  
I never relisht their Applause ; nor think  
The Prince has true discretion who affects it.*

[p. 133] But had he [Dryden] only extended his Conquests over the *French* Poets, I had not medled in this Affair . . . but when I found him flusht with his Victory over the great *Scudery* . . . and not content with Conquests abroad, like another *Julius Cæsar*, turning his Arms upon his own Country; and as if the proscription of his Contemporaries Reputation, were not sufficient to satiate his implacable thirst after Fame, endeavouring to demolish the Statues and Monuments of his Ancestors, the Works of those his Illustrious Predecessors, *Shakespear*, *Fletcher*, and *Johnson* : I was resolv'd to endeavour the rescue and preservation of those excellent Trophies of Wit, by raising the *Posse-comitatus* upon this Poetick *Almanzor*, to put a stop to his Spoils

<sup>1</sup> *Measure for Measure*, Act I, Sc. i.

<sup>2</sup> *Law against Lovers*, Act I, Sc. i.

upon his own Country-men. Therefore I present my self a Champion in the Dead Poets Cause, to vindicate their Fame, with the same Courage, tho' I hope different Integrity than *Almanzor* engag'd in defence of Queen *Almahide*, when he bravely Swore like a *Hero*, that his Cause was right, and She was innocent: [p. 134] tho' just before the Combat, when alone, he own'd he knew her false: <sup>1</sup>

*I have out-fac'd my self, and justify'd  
What I knew false to all the World beside.  
She was as Faithless as her Sex could be;  
And now I am alone, she's so to me.*

But to wave this digression, and proceed to the Vindication of the Ancients; which that I may the better perform, for the Readers Diversion, and that Mr. *Dryden* may not tell me, that what I have said, is but *gratis dictum*, I shall set down the Heads of his Depositions against our ancient English Poets, and then endeavour the Defence of those great Men, who certainly deserv'd much better of Posterity than to be so disrespectively treated as he has used them.

Mr. *Shakespear* as first in Seniority I think ought to lead the Van, and therefore I shall give you his Account of him as follows<sup>2</sup>: 'Shakespear who many times has written . . . [see p. 175, 176, above] e're you despise the other.' Speaking of Mr. *Shakespear*'s Plots, he says they were 'lame,<sup>3</sup> and that [p. 135] many of them [see p. 174, 175, above] . . . your Concernment.' He says further,<sup>4</sup> 'Most of *Shakespear*'s Plays, I mean the Stories of them [see above, p. 170, 326] . . . and many others of them.'

He Characterizes Mr. *Fletcher*, who writ after Mr. *Shakespear*,<sup>5</sup>

<sup>1</sup> Act V, Sc. i.    <sup>2</sup> Postscript to *Granada*, pag. 146.    <sup>3</sup> *Ibid.* pag. 143.

<sup>4</sup> Preface to *Mock Astrologer*, B. 4 [see above, p. 170].

<sup>5</sup> Postscript, p. 144.

‘As a Person that neither understood correct Plotting, nor that  
 ‘which they call *the Decorum of the Stage*.’ . . . In another  
 place he speaks of *Fletcher* thus<sup>1</sup>; ‘Neither is the Luxuriance of  
*Fletcher* a less fault than the Carelessness of *Shakespeare*;’<sup>2</sup> . .  
 [p. 136] As to the great *Ben Johnson* he deals not much better  
 with him.’ . . .

These are his own Words, and his Judgment of these three  
 Great Men in particular, now take his opinion of them all in  
 general, which is as follows; <sup>3</sup> ‘But Malice and Partiality [p. 137]  
 set apart [see above, p. 174], let any Man, who understands  
 English, . . . flaw in Sence.’ In the next Page, speaking of their  
 Sence and Language, he says, ‘I dare almost challenge any Man  
 ‘to shew me a Page together which is correct in both.’ . .  
 Speaking of their Wit, he gives it this character<sup>4</sup>, ‘I have always  
 ‘acknowledg’d the Wit of our Predecessors, with all the Venera-  
 ‘tion that becomes me; but I am sure, their Wit was not that  
 ‘of Gentlemen; there was ever somewhat that was Ill-bred and  
 ‘Clownish in it: and which confest the Conversation of the  
 ‘Authors.’ Speaking of the advantage which accrues to our  
 Writing, from Conversation, he says,<sup>5</sup> ‘In the Age wherein  
 ‘those Poets liv’d, there was less of Gallantry, than in ours;  
 ‘neither did they keep the best Company of theirs. Their  
 ‘Fortune has been much like that of *Epicurus*, in the Retire-  
 ‘ment of his Gardens; to live almost unknown, and to be Cele-  
 ‘brated after their Decease. I cannot find that any of them  
 ‘were Conversant in Court, except *Ben Johnson*: and his Genius  
 ‘lay not so much that way as to make an Improvement by it.’  
 He gives this Character of their Audiences,<sup>6</sup> ‘They knew no  
 ‘better, and therefore were satisfied [p. 138] with what they  
 ‘brought. Those who call theirs *The Golden Age of Poetry*,  
 ‘have only this Reason for it, that they were then content with

<sup>1</sup> Postscript, p. 146.<sup>2</sup> Above, p. 176.<sup>3</sup> Postscript, p. 143.<sup>4</sup> *Ibid.* p. 148.<sup>5</sup> *Ibid.* p. 148.<sup>6</sup> *Ibid.* p. 144.



‘Acorns, before they knew the use of Bread; or that” *Ἀλὶς ὀρυός*  
‘was become a Proverb.’

These are Errors which Mr. *Dryden* has found out in the most  
Correct Dramatick Poets of the last Age. . . .

I must do Mr. *Dryden* this justice, to acquaint the World, that  
here and there in this *Postscript*, he intersperses some faint Praises  
of these Authors; and begs the Reader’s Pardon for accusing  
them, <sup>1</sup> ‘Desiring him to consider that he lives in [an] Age where  
‘his least faults are severely censur’d, and that he has no way left  
‘to extenuate his failings, but by shewing as great in those whom  
‘he admires.’

Whether this be a sufficient Excuse or no, I leave to the  
Criticks: but sure I am that this [p. 139] procedure seems  
exactly agreeable to the Character which an ingenious Person  
draws of a Malignant Wit,<sup>2</sup> ‘Who conscious of his own Vices,  
‘and studious to conceal them, endeavours by Detraction to  
‘make it appear that others also of greater Estimation in the  
‘world, are tainted with the same or greater: as Infamous  
‘Women generally excuse their personal Debaucheries, by  
‘incriminating upon their whole Sex, calumniating the most  
‘Chast and Virtuous, to palliate their own dishonour.’ . . .

[p. 140] But . . . I shall . . . go on with the Thing I have  
undertook, (*to wit*) The Defence of the Poets of the last Age.

Were Mr. *Dryden* really as great a Scholar, as he would have  
the World believe him to be; he would have call’d to mind,  
that *Homer*, whom he professeth to imitate, had set him a  
better pattern of Gratitude, who mentions with Respect and  
Kindness his Master *Phemius*, *Mentor* of *Ithaca*, and even *Tychius*,  
the honest Leather-dresser. Had he follow’d *Virgil*, whom he  
would be thought to esteem; instead of Reproaches, he had  
heap’d Panegyrics on the Ashes of his Illustrious Predecessors:

<sup>1</sup> Postscript, p. 148.

<sup>2</sup> Dr. *Charleton*’s *Different Wits of Men*, p. 120.

and rather than have tax'd them with their Errors in such a rude manner, would have endeavour'd to fix them in the Temple of Fame, as he did *Musæus*, and the Ancient Poets, in *Elisium*, amongst the Magnanimous Heroes, and *Teucer's* Off-spring; styling them,<sup>1</sup> . . . . *Pii Vates, & Phœbo digna locuti*. Had he observ'd *Ovid's Elegy ad Invidos*,<sup>2</sup> he might have found that good-humour'd Gentleman, not only commending his Predecessors, but even his Contemporaries. But it seems he has follow'd *Horace*, whom he boasts to have [p. 141] studied,<sup>3</sup> and whom he has imitated in his greatest Weakness, I mean his Ingratitude: if at least that excellent Wit could be guilty of a Crime, so much below his Breeding; for the very suspicion of which, *Scaliger* (who like Mr. *Dryden* seldom spares any man), has term'd him Barbarous.<sup>4</sup> *Ingratus Horatius, atque animo barbaro atque servili; qui ne d Mecenate quidem abstinere potuit: siquidem quod aiunt, verum est, Malthinum ab eo appellatum cujus demissas notaret tunicas*.<sup>5</sup> Mr. *Dryden* having imitated the same Fact, certainly he deserves the same punishment: and if we may not with *Scaliger* call him Barbarous, yet all ingenious Men, that know how he has dealt with *Shakespeare*, will count him ungrateful; who by furbishing up an Old Play, witness *The Tempest*, and *Troilus and Cressida*, has got more on the third Day, than it's probable, ever *Horace* receiv'd from his Patron for any One Poem in all his Life. The like Debt he stands engag'd for to the French for several of the Plays, he has publish'd; which if they exceed Mr. *Shakespeare* in Oeconomy, and Contrivance, 'tis that Mr. *Dryden's* Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances [see p. 345, above].

Honest *Shakespeare* [see p. 345, above: the quotation there should run on].

<sup>1</sup> *Æneid*, lib. 6.

<sup>2</sup> *Amorum*, l. 1, El. 15.

<sup>3</sup> Pref. *Relig. Laici*, last Paragraph.

<sup>4</sup> *Poet.* L. 3, C. 97.

<sup>5</sup> *Malthinus* tunicis demissis ambulat: *Satyrar.* L. 1, Sat. 2.

To conclude, if Mr. *Shakespear's* Plots are more irregular than those of Mr. *Dryden's* (which by some will not be allow'd) 'tis because he never read *Aristotle*, or *Rapin*; and I think *Taffò's* Arguments to *Apollo* in defence of his *Gierusalemme Liberata* may be pleaded in our Author's behalf.<sup>2</sup> . . The [p. 143] Sence of which is thus; That he had only observ'd the Talent which Nature had given him, and which his *Calliope* had inspired into him: Wherein he thought he had fulfill'd all the duties of Poetry, and that his Majesty having prescrib'd no Laws thereunto, he knew not with what Authority *Aristotle* had published any Rules to be observed in it: and that he never having heard that there was any other Lord in *Parnassus* but his Majesty, his fault in not having observ'd *Aristotle's* Rules, was, an Error of Ignorance, and not of any Malice. .

[p. 150]<sup>1</sup> As to his Reflections on this Triumvirate [Shakspeare, Fletcher, Jonson] in general: I might easily prove, that his [Dryden's] Improprieties in Grammar are equal to theirs: and that He himself has been guilty of Solecisms in Speech, and Flaws in Sence, as well as *Shakespear*, *Fletcher*, and *Johnson*: but this [p. 151] would be to waſt Paper and Time.

p. 152 [Dryden's] *All for Love, or The World well Lost*; a Tragedy acted at the Theatre Royal; and written [p. 153] in imitation of *Shakespear's* ſtile, printed in quarto Lond. 1678. . . . . That our Author has nearly imitated *Shakespear* is evident by the following Instance. In the Comedy call'd *Much Ado about Nothing*<sup>3</sup> the Baſtard accuses *Hero* of Diſloyalty before the Prince, and *Claudio* her Lover: who (as ſurpris'd at

<sup>1</sup> Langbaine's justification of, or excuse for, Ben Johnson's Wit and Sir Philip Sidney's Word-play, 'playing with his Words,' will apply to Shakspeare too.

<sup>2</sup> *I Ragguaſſi di Parnasso di Boccalini*, Ragg. 28. Or *Boccalini's* Advertisements from *Parnassus*, Advertis. 28.

<sup>3</sup> Act 3, p. 101.

the News,) asks, Who! *Hero?* *Bast.* Even the, *Leonato's Hero*, your *Hero*, every Mans *Hero*. In this Play [of Dryden's],<sup>1</sup> on the like occasion, where *Ventidius* accuses *Cleopatra*, *Antony* says, Not *Cleopatra!* *Ven.* Even the my Lord! *Ant.* My *Cleopatra?* *Ven.* Your *Cleopatra*; *Dollabella's Cleopatra*: Every Mans *Cleopatra.* *Ex homine hunc natum dicas.*

p. 169. In the mean time I must acquaint the Reader, that however Mr. *Dryden* alleges that this Play [*Gorboduc*] was writ by the Lord *Buckhurst*, I can assure him that the three first Acts were writ by Mr. *Thomas Norton*: and that the Play it self was not written in Rime, but blank Verse, or if he will have it, in *prose mesurée*, so that Mr. *Shakespear* notwithstanding our Author's Allegation, was not the first beginner of that way of Writing.

p. 172 [Dryden's] *Tempest*, or *The Incharnted Island*, a Comedy acted at his Royal Highness the Duke of *York's* Theatre, and printed in quarto, *Lond.* 1676. This play is originally *Shakespear's* (being the [p. 173] first Play printed in the Folio Edition) and was revis'd by Sr. [W.] *D'Avenant* and Mr. *Dryden* . . .

p. 173 [Dryden's] *Troilus and Cressida*, or *Truth found out too late*; a Tragedy acted at the Duke's Theatre, to which is prefixt a Preface containing the Grounds of Criticisme in Tragedy, printed in quarto, *Lond.* 1679. . . . This Play was likewise first written by *Shakespear*, and revis'd by Mr. *Dryden*, to which he added several new Scenes, and even cultivated and improv'd what he borrow'd from the Original. The last scene in the third Act is a Masterpiece, and whether it be copied from *Shakespear*, *Fletcher*, or *Euripides*, or all of them, I think it justly deserves Commendation. The Plot of this Play was taken by Mr. *Shakespear* from *Chaucer's Troilus and Cressida.* . .

p. 182 [Durfey's] *Injur'd Princess*, or *The fatal Wager*, a

<sup>1</sup> Act 4, p. 54.

Tragi-Comedy acted at the Theatre-Royal by his Majesties Servants, printed in quarto *Lond.* 1682. The Design and the Language of this Play is borrow'd from a Play call'd the *Tragedy of Cymbeline*. In this Play he is not content with robbing *Shakespear*, but *tops* upon the Audience an old Epilogue to the *Fool turn'd Critick*, for a new Prologue to this Play. So that what Mr. *Clifford* said of Mr. *Dryden*,<sup>1</sup> is more justly applicable to our Author, 'That he is a strange unconscionable Thief, that is not content to steal from others, but robs his poor wretched Self too.'

[p. 203] John FLETCHER, and Francis BEAUMONT, *Esq.*; I am now arriv'd at a brace of Authors, who like the *Dioscuri*, *Castor* and *Pollux*, succeeded in Conjunction more happily than any Poets of their own, or this Age, to the reserve of the Venerable *Shakespear*, and the Learned and Judicious *Johnson*.

p. 214 [Fletcher's] *Sea Voyage*, a Comedy lately reviv'd by Mr. *Durfey*, under the Title of *The Common-wealth of Women*. This Play is supposed by Mr. *Dryden* (as I have observ'd) to be copied from *Shakespear's Tempest*.<sup>2</sup>

*The Storm which vanish on the neighboring shore,  
Was taught by Shakespears Tempest first to roar,  
That Innocence and Beauty which did smile  
In Fletcher, grew on this Enchanted Isle.*

p. 215. *Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*.

p. 217 [Fletcher's] *Woman's Prize*, or *the Tamer tam'd*, a Comedy, written on the same foundation with *Shakespear's* *Taming of the Shrew*; or which we may better call a Second part or counter-part to that admirable Comedy. This was writ by *Fletcher's* Pen likewise.

<sup>1</sup> Notes on Mr. *Dryden's* Poems, p. 7.

<sup>2</sup> *Dram. Essay*, p. 35.

[p. 342] Christopher MARLOE.

An Author that was Cotemporary with the Incomparable *Shakefpear*, and One who trod the Stage with Applaufe both from Queen *Elizabeth*, and King *James*. [No: he was stabd in a Brothel-row on June 1, 1593.]

[p. 396] He [Thomas Otway] was a man of Excellent parts and daily improved in his Writing: but yet fometimes fell into plagiary as well as his Contemporaries, and made ufe of *Shakefpear*, to the advantage of his *Purfe*, at leaft, if not his *Reputation*.

[p. 397] *Caius Marius his History and Fall*, a Tragedy [by Otway] acted at the Duke's Theatre, printed 4°. Lond. 1680, and dedicated to the L<sup>d</sup>. Viscount *Faulkland*. A great part of the Play is borrow'd from *Shakefpear's Romeo and Juliet*; as the Character [p. 398] of *Marius Junior*, and *Lavinia* the Nurfe, and *Sulpitius*: which laft is carried on by our Author to the end of the Play: though Mr. *Dryden* fays in his Poftfcript to *Granada*, 'That *Shakefpear* faid himfelf, that he was forc'd to 'kill *Mercurio* [so] in the 3d Act, to prevent being kill'd by 'him.' [p. 176 above.]

[p. 424] I know nothing elfe of our Author's [Edward Ravenscroft's] Writing without I fhould reckon his Alteration of *Titus Andronicus*; of which I fhall fpeak by and by, in the Account of *Shakefpear*.

[p. 451] [Shadwell's] *Timon of Athens, the Man-hater*, his History, acted at the Duke's Theatre; made into a Play, printed 4°. Lond. 1678, and dedicated to the late Duke of *Buckingham*. The Play is originally *Shakefpear's*; but fo imperfectly printed, that 'tis not divided into Acts. How much our Author has added, or expung'd, I muft leave to the Examination of the lefs bufie Reader; I not having time at prefent to inquire into particulars.

[p. 485. James Shirley's] *Triumph of Beauty*, perfonated by

some Young Gentlemen, for whom it was intended, at a private Recreation [1646]. The Subject of this Masque, is that known Story of the Judgment of *Paris*, upon the Golden-Ball; which you may read in *Lucians Dialogues*. But our Author has imitated *Shakespear*, in the Comical part of his *Midsummer Nights Dream*; and *Shirley's* *Shepherd Bottle*, is but a Copy of *Shakespear's Bottom, the Weaver*.<sup>1</sup>

p. 501 [N. Tate's] *Ingratitude of a Common-wealth, or The Fall of Caius Martius Coriolanus*; acted at the Theatre-Royal, printed 4°. *Lond.* 1682. . . . This Play is borrowed from *Shakespear's Coriolanus*.

*Lear King of England his History*; acted at the Duke's Theatre: revived with Alterations; printed 4°. *Lond.* 1687. . . . This Play in the Original was writ by *W. Shakespear*.

*Richard the Third* [*i. e.* Second], a History acted at the Theatre-Royal, under the name of *The Sicilian* [p. 502] *Usurper*, with a Prefatory Epistle, in Vindication of the Author; occasioned by the prohibition of this Play on the Stage, printed 4°. *Lond.* 1681. . . This Play owns [so] its Birth likewise to *Shakespear*.

[p. 526] *Arraignment of Paris*, a Pastoral, which I never saw; but it is ascribed by *Kirkman* to Mr. *W. Shakespear*.

[p. 528] *Contention between York and Lancaster, with the Death of the Good Duke Humphry*. . . . 4°. *Lond.* 1600. This Play is only the Second part of *Shakespear's Henry the Sixth*, with little or no Variation.

[p. 541] *Merry Devil of Edmonton*, a Comedy acted sundry times by his Majesty's Servants at the *Globe* on the Bank-side, and printed 4°. *Lond.* 1655. This Play is said by *Kirkman*, to be writ by *Shakespear*; tho' finding no Name to it, I have

<sup>1</sup> Yes; and the casting of the Play to be playd before the Prince, may have been suggested by that in *M. N. Dream*.

plac'd it amongst those that are anonymous. This Play is founded on the History of One *Peter Fabel*, of whom see *Fuller's Worthies* in *Middlesex*, p. 186. . . .

[p. 541] *Mucedorus, the King's son of Valencia, and Amadine the King's Daughter of Arragon*; with [p. 542] *the Merry Conceits of Mause*: a Comedy acted by his highness's Servants at the *Globe*, and before the King's Majesty at *Whitehall* on *Shrove-Tuesday* Night; printed 4°. 1668. This Play is said by former Catalogues to have been writ by *Shakespeare*; and was, I presume, printed before this Edition. It has been frequently the Diversion of Country-people in *Christmas* Time.

[p. 556] *Wits, or Sport upon Sport*, a Collection of Drolls and Farces, presented at Fairs by Strolling Players; and printed last Edition octavo *Lond.* 1675. These are most of them taken out of the Plays of *Shakespeare, Fletcher, Shirley, Marston, &c.* There is a former Edition, that has a Table prefixed, which shews from what Play each Droll is borrowed. F. J. F.



## GERARD LANGBAINE (?), 1691.

To day, the Poet does not fear your Rage,  
*Shakeſpear* by him reviv'd now treads the Stage :  
 Under his ſacred Lawrells he ſits down  
 Safe, from the blaſt of any Criticks Frown.  
 Like other Poets, he'll not proudly ſcorn  
 To own, that he but winnow'd *Shakeſpear's* Corn ;  
 So far he was from robbing him of's Treafure,  
 That he did add his own, to make full Meafure.

*An Account of the English Dramatick Poets*, p. 465, 1691 [8vo].

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[Langbaine on Shakespeare, ſpeaking of Ravenscroft, and having given the words quoted from Ravenscroft's preface to *Titus Andronicus*, which are printed at p. 319 above, ſays, "I ſhall not engage in this Controverſy, but leave it to [others] . . . But to make Mr. Ravenscroft ſome reparation, I will here furniſh him with part of his Prologue, which he has loſt ; [Ravenscroft ſtates he had loſt both Prologue and Epilogue] and if he deſire it, ſend him the whole." The laſt lines ſeem to be a ſkit modelled on Ravenscroft's own words in his Epistle to the Reader—"Compare the Old Play with this, you'll finde that none in all that Authors [Sh.] Works ever receiv'd greater Alterations or Additions, the Language not only refin'd, but many Scenes entirely New : Beſides moſt of the principal Characters heighten'd, and the Plot much increas'd."—B. N.]

## GERARD LANGBAINE, 1691.

<sup>1</sup> WILLIAM SHAKESPEAR.

One of the most Eminent Poets of his Time; he was born at *Stratford upon Avon* in *Warwickshire*; and flourished in the Reigns of Queen *Elizabeth* and King *James* the First. His Natural Genius to *Poetry* was so excellent, that like those Diamonds,<sup>2</sup> which are found in *Cornwall*, Nature had little, or no occasion for the Assistance of Art, to polish it. The Truth is, 'tis agreed on by most, that his Learning was not extraordinary; and I am apt to believe, that his Skill in the *French* and *Italian* Tongues, exceeded his Knowledge in the *Roman* Language: for we find him not only beholding to *Cynthio Giraldis* and *Bandello*, for his Plots, but likewise a Scene in *Henry* the Fifth, written in *French*, between the Princess *Catherine* and her Governante: Besides *Italian* Proverbs scatter'd up and down in his Writings. Few Persons that are acquainted with *Dramatick Poetry*, but are convinced of the Excellency of his Compositions, in all Kinds of it: and as it would be superfluous in me to endeavour to particularise what most deserves praise in him, after so many Great Men that have given him their several Testimonials of his Merit; so I should think I were guilty of an Injury beyond pardon to his Memory, should I so far disparage it, as to bring his Wit in competition with any of our Age. 'Tis true Mr. *Dryden*<sup>4</sup> has censured him very severely, in his Post-

<sup>1</sup> Langbaine. Account of the English Dramatic Poets, 1691 (pp. 453—469).—F.

<sup>2</sup> Dr. *Fuller* in his Account of *Shakespeare*.

<sup>3</sup> p. 454.

<sup>4</sup> See Mr. *Dryden's* Account.

script to *Granada* ; but in cool Blood, and when the *Enthusiastick* Fit was past, he has acknowledged him [in his *Dramatick Essay*]. Equal at least, if not Superiour, to Mr. *Johnson* in *Poesie*. I shall not here repeat what has been before urged in his behalf,<sup>1</sup> in that Common Defence of the Poets of that Time, against Mr. *Dryden's* Account of *Ben Jonson* ;<sup>2</sup> but shall take the Liberty to speak my Opinion, as my predecessors have done, of his Works ; which is this, That I esteem his Plays beyond any that have ever been published in our Language: and tho' I extreamly admire *Johnson*, and *Fletcher* ; yet I must still aver, that when in competition with *Shakespeare*, I must apply to them what *Justus Lipsius* writ in his Letter to *Andræas Schottus*, concerning *Terence* and *Plautus*, when compar'd ; *Terentium amo, admiror, sed Plautum magis*.

He has writ about Forty fix Plays, all which except three, are bound in one Volume in Fol. printed *Lond.* 1685. The whole Book is dedicated to the Earls of *Pembroke* and *Montgomery* : being usher'd into the World with several Copies of Verses ; but none more valued [p. 455] than those Lines made by *Ben Johnson* ; which being too long to be here transcribed, I shall leave them to be perus'd by the Reader, with his Works, of which I shall give some Account as follows.

*All's well, that ends well* ; a Comedy. This Play is founded on a Novel written by *Jean Boccacio* ; see his Nov. Day the 3. Nov. the 9. concerning *Juliet* of *Narbona*, and *Bertrand* Count of *Rossilion*.

<sup>1</sup> A probable computation of the thousands of people of both sexes whom Shakespeare's Plays have maintained to this day would appear incredible to any one who did not maturely consider it.—MS. note by OLDYS. But few of the Notes in the interleavd copies of *Langbaine* in Brit. Mus. are given here. Utterson's copy, C. 45. d. is the fuller one.—F.

<sup>2</sup> "Ben Jonson" is scratched out, and "our author" written in a marginal note.—F.

*Anthony and Cleopatra*, a Tragedy. The ground of this play is founded on History: see Plutarch's Life of *Anthony*; *Appian*, *Dion Cassius*, *Diodorus*, *Florus* &c.

*As you like it*, a Comedy.

*Comedy of Errors*. This Play is founded on *Plautus* his *Mœnechmi*: and if it be not a just Translation, 'tis at least a Paraphrase: and I think far beyond the Translation, call'd *Menechmus*, which was printed 4° Lond. 1595.

*Coriolanus*, a Tragedy. This is founded on History: see *Livy*, *Dionysius Hallicarnassæus*; *Plutarch's* Life of *Coriolanus*, &c. Part of this play appear'd upon the Stage seven Years since, under the Title of *Ingratitude of a Common-Wealth*.

*Cromwell*, (Thomas L<sup>d</sup>.) the History of his Life and Death. This Play is likewise founded on History: See *Fox's Martyrology*; *Fuller's Church History*; *Stow*, *Speed*, *Hollinghead*, *Herbert*, *Baker*, Dr. *Burnet* &c. The Story of *Cromwell*, and Mr. *Frescobald* the Merchant, is related in Dr. *Hakewell's* Apology, and *Wanley's History of Man*, Book 3. Ch. 20.

[p. 456] *Cymbeline his Tragedy*. This Play, tho the Title bear the Name of a King of *Brute's* Linage; yet I think owes little to the Chronicles of those Times, as far as I can collect, from *Grafton*, *Stow*, *Milton* &c. But the Subject is rather built upon a Novel in *Boccace*, viz. Day 2. Nov. 9. This Play was reviv'd

<sup>1</sup> Shakespeare was deeply delighted with the singing of Dowland the Lutanist, but Spencer's deep conceits he thought surpassed all others. See in his Sonnets *The friendly Concord*. That John Dowland and Thos. Morley are said to have set several of these Sonnets to musick, as well as others composed by Sir P. Sydney, Sr. Edw<sup>d</sup>. Dyer, Sr. Walter Raleigh, and Kit Marlow and Spencer. When the King of Denmark had heard that Dowland, he requested [as may be seen by his Letter in Harleian Library] King James to part with him, and he had him over to Denmark where he died.—OLDYS.

Shakespeare's Poem called a *Lovers Affection* seems to be written to his beautiful Wife, under some Rumour of Inconstancy.—OLDYS.

by *Durfey* about seven Years since, under the Title of *The Injured Princess*, or *The Fatal Wager*.

*Henry* the Fourth, the First part; with the Life of *Henry Percy*, surnamed *Hot-spur*. This Play is built upon our *English* History: see the four former years of his Reign, in *Harding*, *Buchanan*, *Caxton*, *Walsingham*, *Fabian*, *Polydore Virgil*, *Hall*, *Grafton*, *Hollingshead*, *Heyward*, *Trussel*, *Martin*, *Stow*, *Speed*, *Baker*, &c. As to the Comical Part, 'tis certainly our Author's own Invention; and the Character of Sir *John Falstaff*, is owned by Mr. *Dryden*, to be the best of Comical Characters: and the Author himself had so good an opinion of it, that he continued it in no less than four Plays. This part used to be play'd by Mr. *Lacy*, and never fail'd of universal applause.

*Henry* the Fourth, the Second part; containing his Death and the Coronation of King *Henry* the Fifth. For the Historical Part, consult the forementioned Authors. The Epilogue to this Play is writ in Prose, and shews that 'twas writ in the Time of Q. *Elizabeth*.

*Henry* the Fifth, his Life. This play is likewise writ and founded on History, with a Mixture of Comedy. The Play is continued from the beginning of his Reign, to his Marriage [p. 457] with *Katherine* of *France*. For Historians, see as before, *Harding*, *Caxton*, *Walsingham*, &c. This Play was writ during the time that *Essex* was General in *Ireland*, as you may see in the beginning of the first <sup>1</sup> Act, where our Poet, by a pretty Turn, compliments *Essex*, and seems to foretell Victory to Her Majesties Forces against the Rebels.

*Henry* the Sixth, the First part.

*Henry* the Sixth, the Second part, with the Death of the good Duke *Humphrey*.

*Henry* the Sixth, the Third part, with the death of the Duke

<sup>1</sup> First is rightly scratcht out, and "fifth. O" writn in the margin.—F.

of *York*. These three Plays contain the whole length of this King's Reign, *viz.* Thirty Eight Years, six Weeks, and four Days. Altho' this be contrary to the strict Rules of *Dramatick Poetry*; yet it must be owned, even by Mr. *Dryden*<sup>1</sup> himself, That this Picture in *Miniature*, has many Features, which excell even several of his more exact Strokes of Symmetry, and Proportion. For the Story, consult the Writers of those Times, *viz.* *Caxton, Fabian, Pol. Virgil, Hall, Hollingshead, Grafton, Stow, Speed, &c.*

*Henry the Eighth, the Famous History of his Life.* This Play frequently appears on the present Stage; the part of *Henry* being extreamly well acted by Mr. *Betterton*. This Play is founded on History likewise. *Hollingsh. Hall, Grafton, Stow, Speed, Herbert, Martin, Baker, &c.*

*Hamlet, Prince of Denmark, his Tragedy.* I know not whether this story be true or false; but I cannot find in the List given by Dr. *Heylin*, [p. 458] such a King of *Denmark* as *Claudius*. All that I can inform the Reader, is the Names of those Authors that have written of the Affairs of *Denmark* and *Norway*; and must leave it to their further search: such are *Saxo-Grammaticus, Idacius, Crantzius, Pontanus &c.* This Play was not many years ago printed in quarto; all being mark'd according to the Custom of the Stage, which was cut out in the Action.

*John King of England, his Life and Death.* For the Plot, see *Matth. Paris, R. Higden, Walsingham, Westminster, Fabian, Pol. Virgil, Hollingshead, Grafton, Stow, Speed, &c.*<sup>2</sup>

*Julius Cæsar his Tragedy.* This Play is founded on History; see *Livy, Plutarch, Suetonius, &c.* This Play was reviv'd at the Theatre-Royal about fifteen Years ago; and printed 4<sup>to</sup> *London*

<sup>1</sup> *Drammat. Essay*, p. 79.

<sup>2</sup> The Tragedy of King John was altered by Cibber and performed as a party piece in 1745, under the Title of Papal Tyranny, &c., but without success, &c. O. Derrick.—O[LDYS].

1684. There is an Excellent Prologue to it, printed in *Covent Garden Drollery*, p. 9.

*Lear* King of *England*,<sup>1</sup> his Tragedy. This Play is founded on History; see such Authors as have written concerning *Brutes* History, as *Leland*, *Glocester*, *Huntingdon*, *Monmouth* &c. But the Subject of this Story may be read succinctly in *Milton's* History of *England*, 4°. Book I, p. 17 &c. This Play about eight Years since was reviv'd with Alterations, by M<sup>r</sup>. *Tate*.<sup>2</sup>

*Locrine* Eldest son to King *Brutus*, his Tragedy. This Tragedy contains his Reign, with the loss of *Estrildis*, and *Sabra*; which according to *Isaacson's* Chronology was twenty Years. For the Authors, consult those aforementioned [p. 459] particularly *Milton*, Book I. p. 14. Supplement to *Theatre of Gods Judgments*, Ch. 6. *Ubalдино Le vite delle Donne Illustri*, p. 7.

*London Prodigal*, a Comedy. This is One<sup>3</sup> of the Seven Plays which are added to this Volume; which tho' printed all of them in 4°. were never in Folio, till 1685. Two of these, *viz.* *Cromwell* and *Locrine*, we have already handled; the Remaining four, *viz.* *Old-castle*, *Pericles*, *Puritan Widow*, and *Yorkshire Tragedy*, shall be treated in their order.

*Loves Labour lost*, a Comedy: the Story of which I can give no Account of.

*Measure for Measure*, a Comedy, founded on a Novel in *Cynthio Giraldi*; *viz.* *Deca Ottava*, *Novella* 5<sup>a</sup>. The like Story is in *Goulart's Histoires Admirables de nôtre temps*, Tome 1. page 216. and in *Lipsii Monita* L. 2. C. 9. p. 125. This Play, as I have observed, was made use of with the Comedy *Much ado*

<sup>1</sup> 'England' scracht out and 'Britain' written over it.—F.

<sup>2</sup> The Play of *Lear* is said to have been prohibited acting by Lord Dorset in King Williams Reign.—O[LDYS].

<sup>3</sup> Of the 7 plays here mentioned some of them are much suspected to have been fathered falsely on this author.—O[LDYS].

*about nothing* by Sir *William D'Avenant*, in his *Law against Lovers*.

*Merchant of Venice*, a Tragi-comedy.

*Merry Wives of Windsor*, a Comedy; which Mr. *Dryden*<sup>1</sup> allows to be exactly form'd; and it was regular before any of Ben Johnson's. This is not wholly without the Assistance of Novels; witness Mrs. *Ford's* conveying out Sir *John Falstaff* in the Basket of Foul Clothes; and his declaring all the Intrigue to her Husband, under the name of Mr. *Broom*; which Story is related in the first Novel of *The Fortunate Deceived, and Unfortunate Lovers*: which [p. 460] Book, tho' written since *Shakespeare's* Time, I am able to prove several of those Novels are translated out of *Cynthio Giraldis*, others from *Mallepini*; and I believe the whole to be a collection from old Novellists.

*Macbeth*, a Tragedy, which was reviv'd by the Dukes Company, and re-printed with Alterations, and New Songs,<sup>2</sup> 4° Lond. 1674.<sup>3</sup> The Play is founded on the History of *Scotland*. The Reader may consult these Writers for the Story: viz. *Hector Boetius, Buchanan, Du Chesne, Hollingshead* &c. The same Story is succinctly related in Verse, in *Heywood's Hierarchy of Angels*, B. I, p. 508, and in Prose in *Heylin's Cosmography*, Book I. in the Hist. of *Brittain*, where he may read the Story at large. At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of Mr. *Scroop*, who received his death's wound from the late Sir *Thomas Armstrong*,

<sup>1</sup> Dram. Ess. p. 47.

<sup>2</sup> "By Sir W. Davenant." MS. note written over New Songs; and "The music composed by Matthew Locke" in marginal note.

<sup>3</sup> Betterton's Alteration of *Macbeth* is often acted with many new scenes & Dances, and a Scene between *Macduff* and his Lady, striking out some pretty gleams of fancy but 'tis much spoiled by being written in Rhime, which he endeavours to excuse as being the reigning taste.—O[LDYS].



and died presently after he was remov'd to a House opposite to the Theatre in *Dorset-Garden*.

*Midsummer Nights Dream*, a Comedy. The Comical part of this Play, is printed separately in 4°. and used to be acted at *Bartholomew Fair*, and other Markets in the Country by Strolers, under the Title<sup>1</sup> of *Bottom the Weaver*.<sup>2</sup>

*Much Ado about Nothing*, a Comedy. I have already spoke of Sir *William D'Avenant's* making use of this Comedy. All that I have to remark is, That the contrivance of *Borachio*, in behalf of *John* the Bastard to make *Claudio* jealous of *Hero* by the Assistance of her Waiting-woman *Margaret*, is borrowed from *Ariosto's* [p. 461] *Orlando Furioso*: see Book the fifth in the Story of *Larcenio*, and *Geneuxa*: the like Story is in *Spencer's Fairy Queen*, Book 2. canto 4.

*Oldcastle, the good Lord Cobham his History*.<sup>3</sup> The Protagonist in this Play, is Sir *John Oldcastle*,<sup>4</sup> who was executed in the Reign of King *Henry* the Fifth: See his Life at large in *Fox* his Martyrology; Dr. *Fuller*, and other Writers of Church History, as well as Chronologers.

*Othello, the Moor of Venice his Tragedy*. This is reckoned an Admirable Tragedy; and was reprinted 4°. *Lond.* 1680. and is still an Entertainment at the Theatre-Royal. Our Author

<sup>1</sup> "The Merrie Conceited humours of." Marginal note.

<sup>2</sup> From the *Midsummer Night's Dream* was taken the *Fairy Queen* a Dramatic Opera, 4°. 1692.—O.

*N. B.* The allusion to Mary Queen of Scots & Q. Elizabeth.—O[LDYS].

<sup>3</sup> 'his History' scracht out, and "The first part of the true & Hon. History of Sir John, acted by the Right Hon. the Earl of Nottingham's, Lord High Admiral of England, his Servants, 1600, 4<sup>to</sup>." added in marginal note.

<sup>4</sup> When Mons<sup>r</sup>. Vereiken Embassador to Q. Eliz. for the Archduke & the Infanta was entertained at London by the English Nobility, the Lord Chamberlain, after feasting at his House on March 6th, 1599, made his players act before him in the afternoon S<sup>r</sup> John Oldcastle to his great contentment. *Sidney's Letters*, fol. 1746. Vol. 2. p. 175.—O. [query if it was not the character afterwards changed to S<sup>r</sup> John Falstaff?—P.].

borrowed the Story from *Cynthio's Novels*, Dec. 3. Nov. 7. The truth is, *Salustio Piccolomini* in his letter to the Author, extreamly applauds these Novels as being most of them fit Subjects for Tragedy; as you may see by the following Lines. ‘*Gli Heccathomithi vostri, Signor Cynthio, mi sono maravigliosamente piaciuti. Et fra le altre cose io ci ho veduti i più belli argomenti di Tragedie, che si possano imaginare, & quanto a i nodi, & quanto alle solutioni, tanto felicemente ho viste legate le difficoltà, che pare ano impossibili ad essere slegate.* Mr. *Dryden* says,<sup>1</sup> That most of *Shakespear's* Plots, he means the Story of them, are to be found in this Author. I must confess, that having with great difficulty obtained the Book from *London*, I have found but two of those mentioned by him, tho’ I have read the Book carefully over.<sup>2</sup> [p. 462.]

*Pericles Prince of Tyre*; with the true Relation of the whole History, Adventures, and Fortunes of the said Prince. This Play was publish’d in the Author’s Life-time, under the Title of The much Admired Play of *Pericles*; by which you may guess the value the Auditors and spectators of that Age had for it. I know not whence our Author fetch’d his Story, not meeting in History with any such Prince of *Tyre*; nor remembering any of that Name, except the Famous *Athenian*, whose Life is celebrated by *Plutarch*.

*Puritan, or The Widow of Watling Street*; a Comedy sufficiently diverting.

*Richard the Second his Life and Death*; a Tragedy, which is extreamly commended even by Mr. *Dryden*, in his *Grounds of Criticisme in Tragedy*, printed before *Troilus and Cressida*: and Mr. *Tate*, who altered this Play in 1681, says, That there are some Master-touches in this Play, that will vye with the best

<sup>1</sup> Preface *Mock Astrol.*

<sup>2</sup> Jordan, the first woman who acted in this play of *Othello*.—O.

*Roman Poets.* For the Plot, consult the Chronicles of *Harding, Caxton, Walsingham, Fabian, Pol. Virgil, Grafton, Hollingshead, Stow, Speed, &c.*

*Richard the Third his Tragedy, with the landing of the Earl of Richmond, and the Battle of Bosworth Field.* This Play is also founded on History. See *Fabian, Caxton, Pol. Virgil, Hollingshead, Grafton, Truffel, Stow, Speed, Baker, &c.*

*Romeo and Juliet, a Tragedy.* This Play is accounted amongst the best of our Author's Works. Mr. *Dryden* says, That he has read the Story of it in the Novels of *Cynthio*; which [p. 463] as yet I cannot find, but set it down in my former Catalogue, relying upon his Knowledge. But I have since read it in *French*, translated by M. *Pierre Boisteau*, whose Sir-name was *Launay*; who says it was writ by *Bandello*; but not having as yet met with *Bandello* in the Original, I must acquiesce in his Word. The *French* Reader may peruse it in the first Tome of *Les Histoires Tragiques, extraictes des œuvres Italiennes de Bandello, imprimé 8°. à Turin 1570.*

*Taming of the Shrew, a very diverting Comedy.* The Story of the *Tinker*, is related by *Pontus Heuterus, Rerum Bur[gun]dicarum*, lib. 4. and by *Goulart*, in his *Hist. Admirables*. Tom. 1. p. 360.

*Tempest, a Comedy.* How much this Play is now in Esteem, tho' the Foundation were *Shakespear's*, all People know. How it took at the *Black-fryars*, let M<sup>r</sup>. *Dryden's* Preface speak. For his Opinion of *Caliban*, the Monster's Character, let his Preface to *Troilus and Cressida* explain. 'No man except *Shakespear*, ever drew so many Characters, or generally distinguish'd them better from one another, except only *Johnson*: I will instance but in one, to shew the copiousness of his Invention: 'tis that of *Caliban*, or the Monster in the *Tempest*: He seems here to have created a Person, which was not in Nature; a boldness which at

first fight would appear intolerable : For he makes him a *species* of himself, begotten by an *Incubus* on a *Witch* ; but this is not wholly beyond the bounds of Credibility ; at least, the vulgar (I suppose) still believe it. [p. 464] But this is not the only Character of this Nature that Mr. *Shakespeare* has written ; for *Merlin*, as he introduces him, is Cozen-german to *Caliban* by Birth ; as those may observe, who will read that Play. As to the Foundation of this Comedy, I am ignorant whether it be the Author's own Contrivance, or a Novel built up into a Play.

*Titus Andronicus* his Lamentable Tragedy : This Play was first printed 4° Lond. 1594. and acted by the Earls of *Derby*, *Pembroke*, and *Essex*, their Servants. 'Twas about the time of the *Popish-plot* revived and altered by Mr. *Ravenscroft*. In his Preface to the Reader, he says<sup>1</sup> *That he thinks it a greater theft to rob the Dead of their Praise, than the Living of their Money* . Whether his Practice agree with his Protestation, I leave to the Comparifon of his Works with those of *Molliere* : and whether Mr. *Shadwell's* Opinion of *Plagiaries*, reach not Mr. *Ravenscroft*, I leave to the Reader. 'I (says he,<sup>2</sup> ingeniously) freely confess  
' my Theft, and am asham'd on't ; tho I have the Example of  
' some that never yet wrote a Play, without stealing most of it ;  
' and (like Men that Lye so long, till they believe themselves) at  
' length by continual Thieving, reckon their stollen Goods their  
' own too : which is so Ignoble a thing, that I cannot but believe  
' that he that makes a common practice of stealing other Men's  
' Wit, would, if he could with the same Safety, steal any thing else,  
' Mr. *Ravenscroft*, in the Epistle<sup>3</sup> to *Titus*, says, That the Play was  
' not originally *Shakespeare's*, but brought by a private Author to  
' be acted, and he only gave some Master-touches, to one or two  
' of the Principal Parts or Characters : afterwards he boasts his  
' own pains ; and says, That if the Reader compare the Old Play

<sup>1</sup> *Synesius* his Opinion.<sup>2</sup> Pref. *Sullen Lovers*.<sup>3</sup> p. 465.

‘with his Copy, he will find that none in all that Author’s Works  
 ‘ever receiv’d greater Alterations, or Additions; the Language  
 ‘not only refined, but many Scenes entirely new: Besides most  
 ‘of the principal Characters heightened, and the Plot much  
 ‘encreased.’ I shall not engage in this Controversy, but leave it  
 to his Rivals in the Wrack of that Great Man, Mr. *Dryden*,  
*Shadwell*, *Crown*, *Tate*, and *Durfey*. But to make Mr. *Raven-*  
*croft* some Reparation, I will here furnish him with part of his  
 Prologue, which he has lost; and if he desire it, send him the  
 whole.

*To day the Poet does not fear your Rage,  
 Shakespear by him reviv’d now treads the Stage;  
 ‘Under his sacred Lawrels he sits down  
 Safe, from the blast of any Criticks Frown.  
 Like other Poets, he’ll not proudly scorn  
 To own, that he but winnow’d Shakespear’s Corn;  
 So far he was from robbing him of’s Treasure,  
 That he did add his own, to make full Measure.*

*Timon of Athens his Life.* This Play was thought fit to be  
 presented on the Stage, with some Alterations by Mr. *Shadwell*,  
 in the Year 1678. I shall say more of it in the Account of his  
 Works. The Foundation of the Story [p. 466] may be read in  
*Plutarch’s Life of M. Anthony*; see besides *Lucian’s Dialogues*, &c.

*Troilus and Cressida*, a Tragedy. Of this Play I have already  
 given an Account: see the Name, in the Remarks on Mr. *Dryden*,  
 who altered this Play, in the Year 1679.

*Twelfth-Night*, or *What you will*; a Comedy. I know not  
 whence this Play was taken; but the Resemblance of *Sebastian*  
 to his Sister *Viola*, and her change of Habit, occasioning so many  
 mistakes, was doubtless first borrowed (not only by *Shakespear*,  
 but all our succeeding Poets) from *Plautus*, who has made use of  
 it in several Plays, as in *Amphitruo*, *Moenechmi*, &c.

*Two Gentlemen of Verona*, a Comedy.

*Winter's Tale*, a Tragi-comedy. The Plot of this Play may be read in a little Sticht-pamphlet, which is call'd, as I remember, *The Delectable History of Dorastus and Fawnia*; printed 4° Lond.

*Yorkshire Tragedy*, not so new, as lamentable and true. This may rather deserve the Old Title of an Interlude, than a Tragedy; it being not divided into Acts, and being far too short for a Play.

These are all that are in Folio; there rest yet three Plays to be taken notice of, which are in quarto, viz.

*Birth of Merlin*, or *The Child has lost his Father*; a Tragi-comedy several times acted with great applause, and printed quarto, Lond. 1662. This Play was writ by our Author and Mr. W. Rowly; of which we have already spoken. For the Plot, consult the Authors of those times: [p. 467] such as *Ethelwerd*, *Bede*, *G. Monmouth*, *Fabian*, *Pol. Virgil*, &c. *Stow*, *Speed*, &c. *Ubalдино*, *Le Vite delle Donne Illustri*, p. 18.

*John King of England his troublesome Reign*; the First and Second Part, with the Discovery of King *Richard Cœur de lyon's* Base Son, (vulgarly named the *Bastard Fawconbridge*). Also the Death of King *John* at *Swinstead Abbey*. As they were sundry times acted by the Queens Majesties Players, printed quarto Lond. 1611. These Plays are not divided into Acts, neither are the same with that in Folio. I am apt to conjecture that these were first writ by our Author, and afterwards revised and reduced into one Play by him: that in the Folio, being far the better. For the Plot I refer you to the Authors aforementioned, in that Play which bears the same Title.

Besides these Plays, I know Mr. *Kirkman* ascribes another Pastoral to him; viz. *The Arraignment of Paris*: but having never seen it, I dare not determine whether it belongs to him or no.

Certain I am, that our Author has writ two small Poems, *viz.* *Venus and Adonis*, printed 8° *Lond.* 1602. and *The Rape of Lucrece*, printed 8° *Lond.* 1655. publish'd by Mr. Quarles, with a little Poem annext of his own production which bear the Title of *Tarquin banished*, or *The Reward of Lust*, Sr. John Sucklin had so great a value for our Author, that (as Mr. Dryden observes in his *Dramatick Essay*) he preferred him to *Johnson* : and what value he had for this small Piece of *Lucrece*, may appear from his Supplement which he writ, and<sup>1</sup> which he has publisht in his Poems : which because it will give you a taste of both their Muses, I shall transcribe. [Here follows a copy of the Poem, 'One of her Hands,' &c., reprinted from *Fragmenta Aurea*, vol. i. p. 404.]

I have now no more to do, but to close up all with an Account of his Death ; which was on the 23<sup>d</sup> of *April*, *Anno Dom.* 1616. He [p. 469] lyeth Buried in the Great Church in *Stratford* upon *Avon*, with his Wife and Daughter *Susanna*, the Wife of Mr. *John Hall*. In the North Wall of the Chancel, is a Monument fixed which represents his true Effigies, leaning upon a Cushion, with the following Inscription—' *Ingenio . . . Apr.*' [See it printed at p. 267, vol. i.]

Near the Wall where this Monument is Erected, lyeth a plain Free-stone, underneath which, his Body is Buried, with this Epitaph

*Good Friend, . . . Bones* [&c. : see p. 266, vol. i.]

<sup>1</sup> p. 468.

Two copies of Langbaine's *Account* were annotated by the antiquarian Oldys. The one which received his second annotations is in the British Museum Library. *A propos* of this book, we venture to suggest that it would be a very great convenience if the Chief Librarian of the British Museum would issue a hand-list of printed books which have manuscript annotations ; such as Dr. Thomas Warton's copy of Spenser's works, and Tieck's copy of Ben Jonson's works, with the *marginalia* and other notes in full.

Oldys' notes on Langbaine belong to a period later than our volumes. There is, however, a well-known epigram, said to be by Jonson and Shakespeare, which according to George Steevens, Oldys puts forth as if he had derived it from an authentic source of some antiquity. We have not been able to recover the particular manuscript in which he is said to have given it. In Johnson and Steevens' 2nd Edition of Shakespeare 1778, vol. i. pp. 204-5 (see also Malone's Edition, 1790, vol. i. p. 163), the following is given :

“Verses by Ben Jonson and Shakespeare, occasioned by the motto to the Globe Theatre—*Totus mundus agit histrionem*.

*Jonson*. If but *stage actors* all the world displays,  
Where shall we find *spectators* of their plays?

*Shakespeare*. Little or much of what we see we do ;  
We're all both *actors* and *spectators* too.”

According to Steevens, Oldys' authority for these verses is “Poetical Characteristicks, 8vo MS., vol. i., some time in the Harleian Library ; which volume was returned to its owner.”

The whole story is suspicious. The alleged “motto to the Globe Theatre” is altered from the *Fragmenta* of Petronius Arbiter. See ed. Peter Burmann, *Trajecti ad Rhenum*, 1709, p. 673. The original words are “quod fere totus mundus exerceat histrionem.”

Then again, on the title page of Oldys' *second* copy of Langbaine, we have evidence that Oldys himself wrote the verses: for there we read

“Totus mundus agit histrionem.

If all the world the actor plays,  
Who are *Spectators* of its Plays?”

This is again altered by Oldys into

“If but Stage-Actors all the World displays,  
Who are allowed *Spectators* of their Plays?

and finally he has written on the left side margin,

“Little or much of what we see we do,  
We are both Actors and Spectators too.”

Not a word of Ben Jonson or Shakespeare. Can it be that these two verses were dished up by George Steevens, and assigned by him to Jonson and Shakespeare, as a hoax on his credulous public?

For a full account of Oldys' annotated Langbaine, see *Notes and Queries*, 3rd Series, vol. i, p. 81. [Text, F. J. F. Final Notes, C. M. I.]



## JOHN DRYDEN, 1691.

How's this, you cry? an Actor write? we know it;  
 But *Shakspear* was an Actor, and a Poet.  
 Has not great *Johnsons* learning often fail'd?  
 But *Shakspear's* greater Genius still prevail'd.

*The Mistakes, a Tragi-comedy, by Joseph Harris. 1691.  
 Prologue writ by Mr. Dryden*

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[Shakespere's genius prevailed, Dryden says, in spite of his having been an Actor. And it must have been this feeling that led the puritan John Howes, formerly Cromwell's chaplain, and (says Dr. Grosart) the most intellectual of nonconformist writers, to pay the following tribute to an author who seems none other than Shakespere. Gloucester's mocking *aside*, (*Richard III*, Act II. sc. ii. l. 109),—

“Amen; and make me die a good old man!  
 That is the butt-end of a mother's blessing,”—

was surely in mind when, answering an objector, Howes remarked by the way, “At length he says, ‘The Butt-end of this hypothesis,’ &c. I like not *that Phrase* the worse for the *Author's* sake, of whom it seems borrowed, whose Memory greater things will make live, when we are forgot.” *A View of that Part of the late Considerations addressed to H. H. about the Trinity*, 1695, 8vo. p. 14. (This tract was written in 1694 or 1695, being the last in a controversy on the Trinity.) See *Representative Nonconformists*, by Rev. A. B. Grosart, 1879, p. 104. L. T. S.]

THO. SHADWELL, 1691.

*For the Magical Part, I had no hopes of equalling Shakespear in fancy, who created his Witchcraft for the most part out of his own imagination (in which faculty no Man ever excell'd him) and therefore I resolv'd to take mine from Authority. And to that and, there is not one Action in the Play, nay scarce a word concerning it, but is borrow'd from some Antient, or Modern Witchmonger which you will find in the Notes,*

*To the Reader. The | Lancashire Witches, | and | Tegue O  
Divelly | the | Irish Priest. | A | Comedy. | Written by  
Thomas Shadwell . . . | London, Printed \* \* \* | 1691.  
4<sup>to</sup>. Sign. A 3. (Works, 1720, ii. 218.)*

F. J. F.

## ELKANAH SETTLE, 1691.

And now, after all my repented Follies, if an Unhappy Stray into Forbidden Grounds (like *Trinculo* from his Dukedom where he was almost starv'd in't) may be permitted to return to his Native Province, I am resolv'd to quit all pretensions to State craft, and honestly sculk into a Corner of the Stage, and there die contented.

*Distressed Innocence: | or, | the | Princess of Persia. | A Tragedy. As it is Acted at the Theatre Royal by Their Majesties Servants. Written by E. Settle. | . . . | London | Printed by G. I. for Abel Roper at the Mitre near Temple-Bar in Fleet-Street. 1691, 4to. Dedication to John Lord Cutts, Baron of Gowram.*

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[Langbaine says it was printed 1690 ; possibly he put by mistake the year in which it was acted.—B. N.]

J. N.,<sup>1</sup> 1691.

*Shakespear & Fletcher præstantissimi Poetæ Dramatici apud Anglos.*

*Hic tamen, ut patriæ meritos solvamus Honores,  
Dirigit obscuros vatûm par nobile gressus,  
Sublimes, quantum non noxia tempora tardant,  
Incultique hebetant mores, perituraque lingua:*

\* \* \* \*

*Falstaff celebris character Comicus apud Shakesperum.*

*Fert palmam hæc, sensa ut promam liberrima, † Miles  
Helluo, vanus, adulator, comes usque facetus.*

*Tentamen | de | Arte Poetica, Authore | Comite de Mulgrave,  
Regis nuper Jacobi II. | Hospitii Regii Camerario magno, à  
Secretioribus | Consiliis, &c. | ex | Anglico Latine Redditum  
per J. N. A. M. (in the 2nd Edition An Essay on  
Poetry: | London, J. Hindmarsh, 1961, \* p. 20, 22.)*

\* By the / Right Honourable, / the / Earl of Mulgraue. / The Second Edition. / London, / Printed for Ja. Hindmarsh, at the Golden-Ball / over against the Royal Exchange in / Cornhil. MDCXCL. / folio.

The English original of these passages, from the 1st edition of 1682, is printed at length at p. 290 above, but in the 2nd Edition of 1691 the last line of the English quotation appears with a fresh side-note,

But || *Falstaff* seems inimitable yet.

|| An admirable Character in a play of *Shakespear's*.

<sup>1</sup> Said to be 'John Morris,' in the Brit. Mus. Catalogue. I doubt it.

## THE ATHENIAN MERCURY, 1691.

But since we can't go through all the World, let's look home a little. *Grandfire Chaucer*, in spite of the Age, was a Man of as much wit, sence and honesty as any that have writ after him. Father *Ben* was excellent at *Humour*, *Shakespear* deserves the Name of *sweetest*, which *Milton* gave him.—*Spencer* was a noble poet, his *Fairy-Queen* an excellent piece of Morality, Policy, History. *Davenant* had a great genius. Too much can't be said of Mr *Coley*. *Milton's Paradise lost*, and some other Poems of his will never be *equall'd*. *Waller* is the most *correct* Poet we have.

*The Athenian Mercury*, Vol. 2. numb. 14, Saturday, July 11. 1691.

Answer to

*Question 3. Which is the best Poem that ever was made and who in your Opinion, deserves the Title of the best Poet that ever was.*

The Athenian Mercury began 17 Mar. 1691. under the title of "The Athenian Gazett, Resolving Weekly all the most *Nice and* curious Questions Proposed by the Ingenious." At the end of No. I. is the following

### ADVERTISEMENT.

*All Persons whatever may be resolved gratis in any Question that their own satisfaction or Curiosity shall prompt'em to, if they send their Questions by a Penny Post letter to Mr Smith at his Coffee-House in Stocks Market in the Poultry, where orders are given for the Reception of such Letters, and care shall be taken for their Resolution by the next Weekly Paper after their sending.*

PONSONBY A. LYONS.

## ANTHONY WOOD, 1691—1692.

Ed. Bliss, i. 763. JOHN MARSTON, (who dying before 1633, in which year most of his works were published by Will. Shakespeare. . . .

[William Sheares, the bookseller.]

i. 674. All which [plays] . . . were gathered together by Will. Shakespeare the famous comedian, and being by his care printed at Lond. 1633. oct. were by him entituled, *The Works of Mr. John Marston*. . . .

ii. 7. CHRISTOP. MARLO . . . then (as Shakespear, whose contemporary he was) a maker of plays.

ii. 88. WM. GAGER, . . . Geor. Gascoigne, Will. Shakespear, Tho. Nash, or Joh. Heywood.

ii. 155. THOMAS FREEMAN . . . held in esteem by Sam. Daniel . . . Shakespeare, George Chapman, Tho. Heywood the playmaker & others.

ii. 541. ISAAC WAKE. . . . His *Rex Platonicus* [written 1605, publ. 1607] has been supposed to have given rise to the *Macbeth* of Shakspeare. . . .

(ii. 560. HUGH HOLLAND's verses in *Sh.* folio 1.)

ii. 576. GEORGE CHAPMAN . . . much admired by Edm. Spencer . . . Will. Shakespeare. . . .

iii. 277. WILLIAM HEMMINGS, son of John Hemmings a comedian or actor of plays with Will. Shakespear. . . .

iii. 698. JOHN QUARLES. He also published in verse, *The Rape of Lucrece committed by Tarquin the 6th*, &c. Lond. 1655. in oct. Written by Will. Shakespear gent. . . .

iii. 756. EDMUND GAYTON . . . *Will. Bagnal's Ghost; or,*

*The Merry Devil of Gadmunton* . . . 1655 . . . The title is in imitation of Shakespear's comedy . . . *The Merry Devil of Edmonton*. . . .

iii. 802. WILLIAM D'AVENANT . . . The father . . . an admirer . . . of . . . play-makers, especially Shakespeare, who frequented his house in his journies between *Warwickshire and Lon'don*.

iii. 808. *The Tempest*. This play was originally Shakespear's.

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[Anthony à Wood's *Athenæ Oxoniensis*, ed. Philip Bliss, 1813. M.]

## WILLIAM TUNSTALL, 1691.

*To my Ingenious Friend Mr Heyrick, Author of the  
Submarine Voyage.*

### I

LONG I in darknes, by false Meteors led,  
Have blindly follow'd *Truth*, that from me fled :  
Long have pursu'd the harsh and rugged Road,  
Where *Shakespeare* and Great *Ben* before me trod :

Yet now, Dear Friend, in vain I find,  
I did th' *Infatuating Fire* pursue ;  
It onely did amuse my Mind,  
And Me thro Mists and Labyrinths drew :  
Dully thro thick and thin I wander'd on,  
O're *Denham's*, *Suckling's*, *Waller's* Poems ran ;  
And vainly thought myself well Bleft,  
When I a while in *Cleaveland's* Shade could rest ;  
And at his Fountain quench my Thirst :

*William Tunstall.*

[One of five commendatory poems prefixed to]

*Miscellany | Poems. | By Tho. Heyrick, M.A. Formerly  
of | Peter-House College in Cambridge. | [Greek Motto] |  
Cambridge, | Printed by John Hayes, for the Author, | And  
are to be sold by Francis Hicks, Bookseller in Cambridge, |  
And by Thomas Basset in Fleetstreet, and Samuel Heyrick,  
at | Greys-Inn Gate in Holborn, London. MDCXCI.*

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We are indebted to Miss Margaret A. M. Macalister for this allusion. M.



## JN. SHEFFIELD, EARL OF MULGRAVE, 1692.

Hope to mend Shakespear ! or to match his Style !  
 'Tis such a Jest, would make a Stoick smile.  
 Too fond of Fame, our Poet soars too high ;  
 Yet freely owns he wants the Wings to fly :  
 So sensible of his presumptuous Thought,  
 That he confesses while he does the Fault :  
 This to the Fair will no great wonder prove,  
 Who oft in Blushes yield to what they love.

Jn. Sheffield, Duke of Buckingham (died 24 Feb. 1720-1).  
 Prologue to his Alteration of *Julius Cæsar*, ed. 1723,  
 2 vols. 4°. I. 211.

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His Works, London, E Curll, 1721, 8°. contain

“ Four Chorus’s to be Sung between the Acts of a Tragedy.”

Written in the year 1692 (viz. *Julius Cæsar*), pp. 132—139.

Nothing is said of the date of his plays in Johnson’s Series of the Poets ;  
 Biogr. Brit. on Chalmer’s Biogr. Dict. F. J. F.

## SAMUEL JOHNSON, 1692.

*By the Doctrine of an Usurper set up by God, you have nothing left you : for a Kingdom of God's giving is Nebuchadnezzar's Kingdom ; Dan. 5. 18, 19. Whom he would he flew, and whom he would he kept alive, and whom he would he set up, and whom he would he put down. So that it is the World's End with any or all of you, whenever the Court sends for your Lives, Liberties or Estates. Such an Usurper is a God upon Earth, which it is easy for some sort of Men to make. For so Calyban made Stephano his God, and offered to lick his Foot ; but it was for what he could get by him : And therefore it was Trinculo's Opinion, and it is also mine, that if his God were asleep, he would rob his Bottle.*

An / Argument / proving / That the Abrogation of King *James* by / the People of *England* from the Regal Throne, / and the Promotion of the Prince of *Orange*, / one of the Royal Family, to the Throne of / the Kingdom in his stead, was according to / the Constitution of the English Government, / and Prescribed by it. / In Opposition to all the false and treacherous / Hypotheses, of Usurpation, Conquest, Dessertion, and of taking the Powers that *Are* upon / Content. / By *Samuel Johnson*. / *Nec Deus intersit nisi dignus vindice nodus / Inciderit.*—Horat. / London, / Printed for the Author, 1692. / p. 29. F. J. F.

## ATHENIAN SOCIETY, 1692.

We are pretty confident, it wou'd not have been for the Disreputation of Sir *William Davenant*, if the World had never seen any thing of his, but his *Gondibert*, and the much more Excellent *Shakespear* wou'd not have been less admir'd, if an abundance of these things which are Printed for his, were omitted, Mr *Cowly* is of this Opinion we are sure;

*An Essay upon all sorts of Learning, Written by the Athenian Society,* (p. xii, xiii) prefixed to "The / Young = Students = Library, / containing, / Extracts and Abridgments / of the / Most Valuable Books / Printed / In *England*, and in the Forreign Journals, From the / year Sixty Five, to This Time, / To which is Added, / *A New Essay upon all sorts of Learning; / Wherein / The Uses of the Sciences / Is Distinctly Treated on./* By the Athenian Society./ Also, A Large Alphabetical Table, / Comprehending / *The Contents of this Volume./* And of All / *The Athenian Mercuries and Supplements, &c./* Printed in the Year 1691./ London, / Printed for *John Dunton*, at the *Raven* in the Poultry, Where is to be had the *Intire Selt of Athenian Gazetts*, and the *Supplements to 'em* for the Year, 1691. bound up all together, (*with the Alphabetical Table to the Whole Year*) or else in Separate Volumes, (Or single Mercuries to this Time.) 1692.' fol. pages, 2, xviii, 479, 32 = 531.

—P. A. LYONS.

The / Fairy-Queen : / an / Opera./ Represented at the ,  
 Queen's-Theatre / By Their / Majesties Servants./ London, /  
 Printed for *Jacob Tonson*, at the *Judges-Head* / in *Chancery-*  
*Lane*, 1692./

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[This is Shakspeare's *Midsummer Night's Dream*, with additions, Songs and Dances, 24 Chinese, and Juno "in a Machine drawn by Peacocks. . . While a Symphony Plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theatre," &c., &c. Later, "Six Monkeys come from between the Trees, and Dance," "and the Grand Dance begins of Twenty four Persons."

Jn. Downes, Sir William Davenant's Prompter, &c., says of this Opera :  
 " *The Fairy Queen*, made into an Opera, from a Comedy of Mr. *Shakespeare*: This in Ornaments was superior to the other two [Operas,—Dryden's *King Arthur* and Betterton's *Prophetess* or *Dioclesian*, each with Music by Henry Purcel, and Dances by Jn. Priest]; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. *Purcel*, and Dances by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it." 1708. Jn. Downes. *Roscius Anglicanus*, or an Historical Review of the English Stage, 1660—1706, p. 42-3.

I give this entry here because so much of Shakspeare's Play is kept in the Opera, very far more than there is of *Coriolanus* in N. Tate's *Ingratitude of a Common-Wealth: or, the Fall of Caius Martius Coriolanus*, 1682 (see above, page 288).—F. J. F.

PETER ANTHONY MOTTEUX, 1692-3.

‘The Merry Wives of Windsor,’ an old Play, hath been reviv’d, and was play’d the last day of the year.

\* \* \* \* \*

Mr. *Rhymer’s* Book which the Ingenious expected with so much Impatience, is publish’d and is call’d, *A Short View of Tragedy, &c.* being dedicated to the Right Honourable the Earl of *Dorset*. Mr. *Rhymer*, like some of the *French* that follow *Aristotle’s* Precepts, declares for *Chorus’s*, and takes an occasion at examin some Plays of *Shakespear’s*, principally *Othello*, with the same severity and judgment with which he criticis’d some of *Beaumont and Fletcher’s* in his Book called, *The Tragedies of the last Age*. \* \* The Ingenious are somewhat divided about some Remarks in it, though they concur with Mr. *Rhymer* in many things, and generally acknowledge that he discovers a great deal of Learning through the whole. For these Reasons I must forbear saying any more of it, and refer you to the Book it self.

\* \* \* \* \*

We are promis’d a second Part [of *The Impartial Critick*], wherein Mr. *Dennis* designs to prove, that, tho *Shakespear* had his faults, yet he was a very great Genius, which Mr. *Rymer* seems unwilling to grant. I am only sorry that the time, which the perusal of the many excellencies which are diffus’d thro *Shakespear’s* Plays, requires, will keep Mr. *Dennis* very long from giving us that Book.

*Gentleman’s Journal*, January 169 $\frac{1}{2}$ . p. 36. December  
1692, p. 15. January, 169 $\frac{2}{3}$ , p. 26.

[See Rymer's two books quoted before, pp. 237, 238.]

Motteux, who had acquired a remarkable facility in English, was the projector and editor of the *Gentleman's Journal* (forty years before the appearance of the *Gentleman's Magazine*), and was, says Mr. C. Elliot Browne, "probably the first Frenchman who was able to appreciate our great poet" (*Notes and Queries*, 5 Ser., Vol. ix, p. 163). In printing Sir Charles Sedley's Prologue to Higden's *Wary Widdow*, he says,

"you are too great an Admirer of *Shakespear*, not to assent to the Praises given to the Fruits of his rare *Genius*, of which I may say as *Ovid* to *Græcinus*,

Quos prior est mirata, sequens mirabitur Ætas,  
In quorum plausus tota Theatra sonant."

(February, 1693, p. 61.)

See also Mr. C. E. Browne in the *New Quarterly Magazine*, Vol. ix, p. 326. (Jan. 1878.)

We have, however, an earlier reference to Shakespere by a Frenchman, namely, by St. Evremond, ten years earlier than Motteux (see before, p. 292); but that his appreciation of Shakespere went so far as is implied by A. Lacroix (*De L'influence de Shakspeare sur le Théâtre Français*, p. 3) is hardly shown in his writings on English Tragedy and Comedy. Both Motteux and St. Evremond were refugees in England on account of religion, and lived here many years, but the latter, unlike Motteux, knew little of the language.

Mr. Ward, in his *History of English Dramatic Literature*, Vol. I. p. 301, states that Cyrano de Bergerac "had borrowed thoughts and even phrases from Shakspeare in his tragedy of *Agrippine*," which was first published in 1654. But, while Corneille and Molière appropriated from Bergerac (who wrote but two plays), his critics, such as P. Lacroix, A. Vitu, and especially Charles Nodier, have no thought that the independent pen of Bergerac himself stole from Shakespere. I am unable to point out any other passages than slight resemblances to parts of Hamlet in the speeches of Agrippine, Act III. sc. i, and Act IV. sc. ii, in which she addresses the spirit of her murdered husband, promising him revenge (*Œuvres de Cyrano de Bergerac*, ed. P. L. Jacob, *Bib. Gauloise*, Paris, 1858, pp. 376, 392); also perhaps her taunt of Sejanus, "Et cette incertitude où mène le trépas"? (p. 409.) L. T. S.]

*Anonymous, 1693.*

Then for the Gentleman of middle Estate; he thinks himself no less than Duke *Stephano*, Vice-Roy of the Island under Duke *Trincalo*, and will outrun his Paternal Estate meerly to Eat and Drink with Lords, Knights, and Squires, and Pay as much as any, tho' he be set but at the end of the Table, and have the bones to pick, and the bottom of the bottle for his Liquor; . . .

*The | Humours, | and | Conversations | of the | Town, | Expos'd in  
Two | Dialogues, | The First, of the Men. | The Second, of the  
Women. | London, | Printed for R. Bentley, in Russel-Street, |  
in Covent-Garden, | and J. Tonson, | at the Judge's Head in  
Chancery-Lane, | 1693. p. 99.*

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[An interesting book, full of talk about contemporary London, with references to Spenser, *Hudibras*, Dryden, etc. M.]

## R. BENTLEY, 1693.

*A Catalogue of some Plays Printed for R. Bentley.*

. . . . .

Mr. *Shakespear's* Plays: In one large Fol. Volume, contain[ing]  
43 Plays.

. . . . .

- 44 *Henry the Sixth, or the Misery of Civil-War.*
- 45 *Henry the Sixth, or the Murther of the Duke of Glocester,*  
the 2d. Part.
- 46 *Hamlet* Pr. of *Denmark*, a Tragedy. . . .
- 49 *Julius Cæsar*. . . .
- 51 *King Lear*. . . .
- 62 *Moor of Venice*. . .
- 65 *Merchant of Venice*.
- 66 *Mackbeth*. . . .
- 94 *Troylus and Cressida*.
- 95 *Timon of Athens, or the Man-hater*. . . .
- 106 *Henry the Fifth*. . . .

*The | Humours, | and Conversations | of the | Town, | Expos'd in*  
*Two | Dialogues, | The First, of the Men. | The Second, of the*  
*Women. | London, | Printed for R. Bentley, in Russel-Street, |*  
*in Covent-Garden, | and J. Tonson, | at the Judge's-Head in*  
*Chancery-Lane. | 1693. |*

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[The above list is printed at the end of the volume. M.]



## J. W. [DUGDALE'S MONASTICON], 1693.

*Warwickshire* has certainly produced two of the most famous and deserving Writers, in their several ways, that *England* can boast of; a *Dugdale*, and a *Shakespear*, both *Williams*; a name that has been of eminent Grace to this County in many Instances: nor will it ever cease to be so while you are living.

*Dedication to William Bromley, Esq. Monasticon | Anglicanum | or, The | History | of the Ancient | Abbies, and other Monasteries, etc. . . . Licensed | May the 25th, 1692. R. Midgley | London: | . . . MDCXCIII. M.*

MR. DOWDALL. APRIL 10, 1693.

the 1st Remarkable place in this County y<sup>t</sup> I visited was Stratford super avon, where I saw the Effigies of our English tragedian, m<sup>r</sup> Shakspeare, parte of his Epitaph I sent m<sup>r</sup> Lowther, and Desired he w<sup>ld</sup> Impart it to you, w<sup>ch</sup> I finde by his Last Letter he has Done: but here I send you the whole Inscription.

*Just und<sup>r</sup> his Effigies in the wall of the chancell is this written.*

[Here follows the Inscription, as in vol. i. p. 267.]

Neare the wall where his monument is Erected Lyeth a plaine free stone, underneath w<sup>ch</sup> his bodie is Buried with this Epitaph, made by himfelfe a little before his Death.

[Here follows the Inscription, as in vol. i. p. 266.]

the clarke that shew'd me this Church is above 80 y<sup>rs</sup> old; he says that this *Shakespeare* was formerly in this towne bound apprenti[c]e to a butcher; but that he Run from his master to London, and there was Received Into the playhouse as a serviture, and by this meanes had an oppertunity to be *what* he afterwards prov'd. he was the best of his family, but the male Line is extinguished: not one for feare of the Curse above<sup>d</sup> Dare touch his Grave Stone, tho his wife and Daughters Did Earnestly Desire to be Layd in the same Grave w<sup>th</sup> him.

*“Letter” from Mr. Dowdall to Mr. Edw. Southwell, endorsed “Description of Severall places in Warwickshire.” Halliwell’s Life of Shakespere, 1848, p. 87. Facsimile of the MS. in Halliwell’s Works of Shakespere, 1853 [fol.], Vol. I. p. 78*

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[The original MS. of Dowdall’s “Letter” was in Mr. Halliwell-Phillipps’ possession. It was first printed in 1838 by Mr. T. Rodd under the title of “Traditionary Anecdotes of Shakespeare collected in Warwickshire in the year 1693;” this print, however, contains several inaccuracies. L. T. S.]

## SIR CHARLES SEDLEY, 1693.

But against old as well as new to rage,  
 Is the peculiar Phrensy of this Age.  
*Shackfpear* must down, and you must praise no more  
 Soft *Desdemona*, nor the Jealous *Moor* :  
*Shackfpear* whose fruitfull Genius, happy Wit  
 Was fram'd and finisht at a lucky hit  
 The Pride of Nature, and the shame of Schools,  
 Born to Create, and not to Learn from Rules ;  
 Must please no more, his Bastards now deride  
 Their Fathers Nakedness they ought to hide,  
 But when on Spurs their *Pegasus* they force,  
 Their Jaded Muse is distanc'd in the Course.

*The Wary Widdow, or Sir Noisy Parrat, a Comedy*  
*by Henry Higden. Prologue by Sir Charles*  
*Sydley. 1693. C. M. I.*

## JOHN DRYDEN, 1693.

When I was drawing the Out-Lines of an Art, without any living Master to instruct me in it; an Art which had been better prais'd than study'd here in *England*, wherein *Shakespeare*, who created the Stage among us, had rather written happily, than knowingly and justly. \* \* \*

And to forgive the many Failings of those, who with their wretched Art, cannot arrive to those Heights that you possess, from a happy, abundant, and native Genius. Which are as inborn to you, as they were to *Shakespeare* \* \* \*

In Tragedy and Satire I offer myself to maintain against some of our Modern Criticks, that this Age and the last, particularly in *England*, have excell'd the Ancients in both those kinds; and I wou'd instance in *Shakespeare* of the former, of your Lordship in the latter sort.

*The Satires of Juvenal and Persius, translated into English verse. Dedication (or Discourse on Satire) to Charles Earl of Dorset and Middlesex, pp. ii., vii. 1693. [fol.]*  
C. M. I.

## JOHN DRYDEN, 1693.

\* *Shakespear's*  
Picture drawn  
by Sir *Godfrey*  
*Kneller*, and  
given to the  
Author.

*Shakespear*,\* thy Gift, I place before my fight ;  
With awe, I ask his Blessing 'ere I write ;  
With Reverence look on his Majestick Face ;  
Proud to be less ; but of his Godlike Race.  
His Soul Inspires me, while thy Praise I write,  
And I like *Teucer*, under *Ajax* fight ;  
Bids thee through me, be bold ; with dauntless  
breast

Contemn the bad, and Emulate the best.  
Like his, thy Criticks in th' attempt are lost ;  
When most they rail, know then, they envy most.

*To Sir Godfrey Kneller. (Miscellany Poems.) 1694.*  
*Part IV. p. 92. C. M. I.*

1694.

Prologue to his last play.

*He leaves his Manners to the Roaring Boys,  
 Who come in Drunk, and fill the House with noise.  
 He leaves to the dire Critiques of his Wit,  
 His Silence and Contempt of all they Writ.  
 To Shakespear's Critique, he bequeaths the Curse,  
 To find his faults; and yet himself make worse.*

“ Prologue. Spoken by Mr. Betterton :” sig. A back.  
 Love Triumphant ; / or, / Nature will Prevail. / A / Tragi-  
 Comedy. / As it is Acted at the / Theatre Royal, / By  
 Their Majesties Servants, / \* \* \* \* \* Written by Mr.  
*Dryden.* / London, Printed for *Jacob Tonsen*, at the  
*Fudges Head* near / the *Inner-Temple-Gate* in *Fleet-*  
*street.* 1694. / 4to. [F. I. F.]

## JOHN DENNIS, 1693.

Let then the Admirers of Mr. *Waller* know, (that is, all the ingenious Men in the Kingdom) that if I have in the following Dialogue rigorously examin'd some Verses which were writ by that Great Man, I have been far from doing it out of a motive of Malice or Vanity, or so much with a design to attack Mr. *Waller*, as to vindicate *Shakespear*.

For Mr. *Rymer*, who pretends that this last is without Excellency, affirming, that the fore-mention'd Verses of the first are without Fault, it appears to me to be very plain, that the Man who overloökt Mr. *Waller's* Faults, might overlook *Shakespear's* Excellencies.

[sig. A 2.]

[The book contains five Dialogues, in the third of which, between Freeman and Beaumont, we read:—]

*Freem[an]* . . . You take it then for granted, that an Author who has been dead this hundred Years, is obnoxious to Censure?

*Beaum[ont]*. Yes; or else it would be barbarity to attack *Shakespear*, who has been dead so long.

[p. 28.]

[The fifth Dialogue concludes:—]

*Beaum.* I find then, that you do not dissent from Mr. R—— in every thing.

*Freem.* No, I should be very sorry if I should do that; for his Censures of *Shakespear* in most of the particulars, are very sensible and very just. But it does not follow, because

Shakespear has Faults, that therefore he has no Beauties, as the next time we meet I shall shew you.

*Beaum.* Well, till then, your Servant.

*Freem.* Honest *Ned*, Adieu.

[pp. 51, 52.]

*The | Impartial Critick: | or, some | Observations | Upon a  
Late Book, Entituled, | A Short View of Tragedy, Written by  
Mr. Rymer, | . . . By Mr. Dennis | . . . London, . . .  
1693. M.*



## SIR THOMAS POPE BLOUNT, 1694.

[1] Sir *William Temple* says, that, for his part, he does not wonder, that the famous Dr. *Harvey*, when he was reading *Virgil*, should sometimes throw him down upon the Table, and say, *He had a Devil*; nor that the Learned *Meric Caufabon*, should find such Charming Pleasures and Emotions, as he describes, upon the reading some parts of *Lucretius*; that so many should cry, and with down-right Tears, at some Tragedies of *Shakespeare*.

[p. 7]

[2] I think, says *Dryden*, there's no folly so great in any *Poet* of our Age, as the Superfluity and Waft of *Wit* was in some of our *Predecessors*: particularly we may say of *Fletcher* and of *Shakespeare*, what was said of *Ovid*, *In omni ejus ingenio facilius quod rejici quàm quod adjici potest invenies*. The contrary of which was true in *Virgil*, and our incomparable *Johnson*. Dryd. *Pref. to the Mock-Astrologer*.

[p. 20]

[3] Earl of Rochester's lines, 'In Defence of Satyr' beginning  
*When Shakespeare, Johnson, Fletcher, rul'd the Stage,*  
*They took so bold a Freedom with the Age, etc.*

[p. 44]

[4] *Humour . . . Shakespeare* was the first that open'd this *Vein* upon our *Stage*, which has run so freely and so pleasantly ever since, that, says *Temple*, I have often wonder'd, to find it appear so little upon any other.

[p. 84]

[5] *Dryden* tells us, that *Johnson*, *Fletcher*, and *Shakespeare*, are honour'd, and almost ador'd by us, as they deserve, etc.

[p. 89]

[6] *Shakespear* (who with some Errors not to be avoided in that Age, had, undoubtedly, a larger Soul of *Poesie* than ever any of our Nation) was the first, who, to shun the pains of continual *Rhyming*, invented that kind of Writing, which we call *Blank Verse*, but the *French* more properly, *Prose Mesurée*; into which the *English Tongue* so naturally slides, that in Writing *Prose* 'tis hardly to be avoided. And therefore, I admire, says *Dryden*, that some Men should perpetually stumble in a way so easie.

[p. 103, 4]

[7] We thought, because *Shakespear* and *Fletcher* went no farther, that *there* [describing passion without rhyme] the Pillars of *Poetry* were to be erected.

[p. 104]

[8] *Dryden* tells us, that the *Poet Eschylus* was held in the same Veneration by the *Athenians* of After-Ages, as *Shakespear* is with us.

[*Characters and Censures*, p. 2]

[9] *Winstanley* tells us, that *Beaumont* and *Fletcher* joyned together, made one of the happy *Triumvirate* (the other two being *Johnson* and *Shakespear*) of the chief *Dramatick* Poets of our Nation, in the last foregoing Age. . . . *Shakespear* in his pure Vein of Wit, and natural *Poetick* Height. . . .

[p. 22]

[10] *Dryden* says, that *Beaumont* and *Fletcher* had, with the advantage of *Shakespear's* Wit, which was their *precedent*, great Natural Gifts, improv'd by Study.

[p. 22]

[11] Their *Plots* were generally more regular than *Shakespear's*. . . . Their Plays are now the most pleasant and frequent Entertainments of the Stage; *two* of *theirs* being acted through the year for *one* of *Shakespear's* or *Johnson's*. . . . *Shakespear's* Language is likewise a little obsolete . . .

[p. 22, 23]

[12 Further quotations from Dryden's Preface to *Troilus and Cressida*, pp. 23-4]

[13 Sir J. Denham's lines on Fletcher :

*When Johnſon, Shakeſpear, and thy ſelf did ſit  
And ſway'd in the Triumvirate of Wit*

etc. p. 26]

[14 Sir J. Denham's lines on Cowley :

*Old Mother Wit, and Nature gave  
Shakeſpear and Fletcher all they have ;*

etc. p. 52]

[15] *Benjamin Johnſon* . . . Neither did he leſs love, or was leſs beloy'd by the Famous *Poets* of his Time, *Shakeſpear*, *Beaumont*, and *Fletcher*.

[pp. 105-6]

[16 Quotes Winſtanley, comparing Jonſon and Shakeſpere.  
p. 106]

[17 Quotes Dryden, comparing Jonſon and Shakeſpere, *Eſſay of Dramatick Poefie*.

pp. 108-9]

[18]

*William Shakeſpear*

○ NE of the moſt Eminent Poets of his Time ; *He* was Born at *Stratford upon Avon* in *Warwickſhire*, and flouriſh'd in the Reigns of Queen *Elizabeth*, and King *James the Firſt*, etc.

[Proceeds to quote Gerard Langbaine, Edward Phillip's *Theatrum Poetarum*, Dryden's *Eſſay of Dramatick Poesie*, and Mulgrave's *Eſſay on Poetry*.

pp. 202-6]

*De Re Poetica : | or | Remarks | upon | Poetry | with | Characters | and | Censures | of the | moſt Conſiderable Poets | whether | Ancient or Modern | Extracted out of the Beſt and Choiceſt Criticks | By Sir Thomas Pope Blount (London) . . . 1694.*

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Nos. 1 and 4 refer to Sir William Temple's words in his *Miscellanea*, printed above, p. 265.

No. 2 refers to Dryden's Preface to *An Evening's Love, or the Mock-Astrologer*, printed above, p. 170-1.

No. 3. Rochester's lines are printed above, p. 236. Nos. 5, 10, 11, 17, are from Dryden's *Essay of Dramatick Poesie*: see pp. 141-8, above.

No. 6 is from Dryden's dedication to *The Rival Ladies*, p. 148, above.

No. 7 is from the Essay before *The Conquest of Granada*, ante, p. 171.

Nos. 8, 12 are from the Preface to Dryden's *Troilus and Cressida*, ante, p. 244.

Nos. 9, 16 are from Winstanley's *England's Worthies: Lives of the most Famous English Poets*. But Winstanley's passages were borrowed: see above, p. 307.

Sir John Denham's lines, No. 13, are printed, vol. i. p. 504; his lines on Cowley, No. 14, at p. 159, above. Blount's book, as the title-page announces, is a collection of criticisms by leading authorities, on Poetry and Poets. M.

## JOHN DRYDEN, 1694.

After I have confest thus much of our modern Heroick Poetry, I cannot but conclude with Mr. *Rym[er]* that our English Comedy is far beyond any thing of the Ancients. And notwithstanding our irregularities, so is our Tragedy. *Shakespear* had a Genius for it; and we know, in spite of Mr. *R[ymer]* that Genius alone is a greater Virtue (if I may so call it) than all other Qualifications put together. You see what success this Learned Critick has found in the World, after his Blaspheming *Shakespear*. Almost all the Faults which he has discover'd are truly there; yet who will read Mr. *Rym[er]* or not read *Shakespear*? For my own part I reverence Mr. *Rym[er]*'s Learning, but I detest his Ill Nature and his Arrogance. I indeed, and such as I, have reason to be afraid of him, but *Shakespear* has not.

*Letters | Upon several | Occasions: | Written by and between |*

<i>Mr. Dryden,</i>	}	<i>Mr. Congreve</i>
<i>Mr. Wycherly,</i>	- -	<i>and</i>
<i>Mr. ———</i>	}	<i>Mr. Dennis,</i>

*Published by Mr. Dennis | . . . London, | . . . 1696, p.*  
55.

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[This is part of a letter in answer to one written by Dennis on March 3, 1693-4. It was printed in Malone's *Works of Dryden*, vol. i, pt. ii, 34-5, from which P. A. Lyons printed it in a note in *Fresh Allusions*, p. 228. M.]

## JOHN DRYDEN, 1695.

So in the Persons of a *Play*, whatfoeuer is faid or done by any of them, must be confistent with the manners which the *Poet* has giuen them distinctly: and euen the Habits must be proper to the degrees, and humours of the Persons as well as in a *Picture*. He who enter'd in the first Act, a Young man like *Pericles* Prince of *Tyre*, must not be in danger in the fifth Act, of committing Incest with his Daughter: nor an Usurer, without great probability and causes of Repentance, be turn'd into a *Cutting Moorcraft*.

*De Arte Graphica. | The | Art of Painting | By | C. A. Du Fresnoy. | . . . Translated into English | Together with an Original Preface containing | a Parallel betwixt Painting and Poetry | By Mr. Dryden. | . . . London, | . . MDCXCV, p. xl.*

---

The expression "cutting Morecraft" occurs again in the Prologue to *Marriage-d-la Mode*:

And cutting Morecraft struts in masquerade,—

where the *Covent Garden Drollery* version has "cunning Morecraft." "Cutting," says Mr. W. D. Christie in the *Globe* edition, "means doing the dandy . . . Morecraft was a rich city usurer" (p. 415). Dryden, I take it, is not here censuring Shakspeare, but indirectly commending his propriety in the handling of *Pericles* and *Shylock*. M.

JOHN OLDMIXON, December 13, 1695.

If Mr. *Rimer* had thus confider'd his Duty to *Shakeſpear*, as he was the Father of our Stage, he would have fav'd himſelf and the World, a great deal of Trouble and Scandal.

*Poems | on | Several Occaſions, | . . . With Other Poems,  
Letters and Transla|tions. | . . . London . . . | 1696.  
p. 118.*

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The letter quoted above is to Dr. M——n. M.

## MARY ASTELL, 1696.

Where is Love, Honour and Bravery more lively represented than in our Tragedies, who has given us Nobler, or juster Pictures of Nature than Mr. *Shakespear*?

*An | Essay | In Defence of the | Female Sex | . . . In a  
Letter to a Lady | Written by a Lady | Mary Astell | . . .  
London, | . . . 1696, p. 48.*

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[An excellent little book, full of information on contemporary life and character. M.]



\* *Anonymous*, before 1697.

Methought I saw great *Julius* sadly lye  
 Bleeding from all his Wounds, and *Brutus* by.  
 The ungrateful *Brutus* which he doted on,  
 With *Meager Cassius* pleas'd with what he had done,  
 Crying, the World and *Brutus* are my own. }  
 I nearer drew to view the Ghastly Trunk,  
 But oh! the Scene was changed, *Cæsar* was funk;  
 'Twas *Charles* the Second, which lay mangl'd there.

*Poems | on | Affairs of State | The Second Part. | Written  
 during the Reign of K. James | the II. . . . | By the most  
 Eminent Wits, viz. :*

Lord <i>D——t</i> ,	Mr. <i>Shadwell</i> ,
The H. Mr. <i>M——ue</i> ,	Mr. <i>Rymer</i> ,
Sir F. <i>Sh——rd</i> ,	Mr. <i>Drake</i> ,
Coll. <i>Titus</i> ,	Mr. <i>Gould</i> , &c.
Mr. <i>Prior</i> ,	
. . . <i>London</i> . . . . 1697.	

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[This appears to be reminiscent of Shakspeare's Play. M.]

## JEREMY COLLIER, 1698.

However, her [Phædra's] Frensy is not Lewd; She keeps her Modesty even after She has lost her Wits. Had *Shakespear* secur'd this point for his young Virgin *Ophelia*, the *Hamlet* *Play* had been better contriv'd. Since he was resolv'd to drown the Lady like a Kitten, he should have set her a swimming a little sooner. To keep her alive only to fully her Reputation, and discover the Rankness of her Breath, was very Cruel. But it may be said the Freedoms of Distraction go for nothing, a Feavour has no Faults and a Man *non Compos*, may kill without Murther. It may be so: But then such people ought to be kept in dark Rooms and without Company. To shew them, or let them loose, is somewhat unreasonable.

[p. 10.]

\* \* \*

To come Home, and near our own Times: The English Theatre from Queen *Elizabeth* to King *Charles* II will afford us something not inconsiderable to our purpose.

As for *Shakespear*, he is too guilty [of immodesty] to make an Evidence: But I think he gains not much by his Misbehaviour; He has commonly *Plautus's Fate*, where there is most Smut, there is least Sense.

*Ben. Johnson* is much more reserv'd in his Plays, and declares plainly for Modesty in his *Discoveries*. . . .

[pp. 50, 51.]

\* \* \*

[Speaking of the Profanity of the contemporary Stage, p. 57, Collier says:—]

*Shakespear* is comparatively sober, *Ben Jonson* is still more regular; And as for *Beaumont* and *Fletcher*, In their *Plays*

they are commonly Profligate Persons that Swear, and even those are reprov'd for it.

\* \* \*

Let us now just look over our own Country-men till King *Charles* the Second. *Shakespear* takes the Freedom to represent the *Clergy* in several of his *Plays*: But for the most part he holds up the *Function*, and makes them neither Act, nor Suffer any thing unhandfom. In one Play or two He is much bolder with the *Order*.

\* *Sr. Hugh Evans* a *Priest* is too Comical and Secular in his Humour. However he understands his Post, and converses with the Freedom of a Gentleman. I grant in *Loves Labour lost* the *Curate* plays the Fool egregiously; And so does the *Poet* too, for the whole *Play* is a very filly one. In the *History* of *Sr. John Oldcastle*, *Sr. John*, *Parson of Wrotham* Swears, Games, Wenches, Pads, Tilts, and Drinks: This is extreamly bad, and like the Author of the *Relapse*, &c. Only with this difference; *Shakespears Sr. John* has some Advantage in his Character. He appears Loyal, and Stout; He brings in *Sr. John Acton*, and other Rebels Prisoners. He is rewarded by the King, and the Judge uses him Civilly and with Respect. In short He is represented Lewd, but not Little; And the Disgrace falls rather on the Person, then the Office. But the *Relapsers* business, is to sink the Notion, and Murther the Character, and make the *Function* despicable: So that upon the whole, *Shakespear* is by much the gentiler Enemy.

*Measure for Measure.*  
*Much ado about Nothing.*  
*Twelfth-Night.*  
*Henry 4th, pt. 1st.*  
*Hen, 6. pt. 3d.*  
*Romeo and Juliet.*  
\* *Merry Wives of Windsor.*

[pp. 125, 126.]

\* \* \*

In the mean time I shall take a Testimony or two from *Shakespear*. And here we may observe the admir'd *Falstaffe* goes off in Disappointment. He is thrown out of Favour as being a *Rake*, and dies like a Rat behind the Hangings. The Pleasure he has given, would not excuse him. The *Poet* was not so partial, as to let his Humour compound for his Lewdness.

If 'tis objected that this remark is wide of the Point, because *Falstaffe* is represented in Tragedy, where the Laws of Justice are more strickly observ'd. To this I answer, that you may call *Henry* the Fourth and Fifth, Tragedies if you please. But for all that, *Falstaffe* wears no *Buskins*, his Character is perfectly Comical from end to end.

The next instance shall be in *Flowerdale* the *Prodigal*. This  
*The London Prodigall.* Spark notwithstanding his Extravagance, makes a lucky Hand on't at last, and marries up a rich Lady. But then the Poet qualifies him for his good Fortune, and mends his Manners with his Circumstances. He makes him repent, and leave off his Intemperance, Swearing, &c. And when his Father warn'd him against a Relapse, He answers very soberly,

*Heaven helping me I'll hate the Course of Hell.*

[p. 154.]

\* \* \*

*Troil. and Cressid.*  
*The Hist of Sr.*  
*John Old Castle.*

Thus *Shakespeare* makes *Hector* talk about *Aristotles* Philosophy, and calls Sr. *John Old Castle*, Protestant. I had not mention'd this Discovery in Chronology, but that Mr. *Dryden* falls upon *Ben Johnson* for making *Cataline* give *Fire at the Face of a Cloud*, before guns were invented.

[pp. 187, 188.]

*A Short | View | of the | Immorality, and Profaneness | of the |*  
*English Stage, | . . . By Jeremy Collier, M.A. | London,*  
*. . . 1698.*

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Congreve's reply to this tremendous onslaught, "Amendments of Mr. Collier's False and Imperfect Citations," etc., was published in 1698. The Shaksperian passages from it are printed below, pp. 410-11. M.

## WILLIAM CONGREVE, 1698.

. . . Which is said to expose the impudence of illiterate Fops, who speak with Contempt of Learning and Universities. For the word *Whoreson*, I had it from *Shakespear* and *Johnson*, who have it very often in their Low Comedies; and sometimes their Characters of some Rank use it.

[p. 50.]

\* \* \* \* \*

I cannot forbear enquiring into one Example more, which this gentleman offers us in the very next Page.

*In the History of Sir John Oldcastle,*

*Sir John, Parson of Wrotham, Swears, Games, Wenches, Pads, Tilts and Drinks; this is extremely bad.*

Extremely bad? Can any thing be worse? and yet (says he) *Shakespear's Sir John, has some advantage in his Character.* Now who can forbear enquiring what advantage a Character can possibly have, consistent with such abominable Vices? First, *He appears loyal and stout; he brings in Sir John, Acton, and other Rebels, Prisoners.* So! as 'tis in the *Spanish Fryar*, a Manifest Member of the Church Militant! That he was Stout, was plain before, from his Padding and Tilting.

[pp. 73-4.]<sup>1</sup>

*Amendments / of / Mr. Collier's / False and Imperfect Citations, &c./*

*From the* *Old Batchelour,*  
*Double Dealer,*  
*Love for Love,*  
*Mourning Bride.*

*By the Author of those Plays / [William Congreve] . . . London. . . . 1698.*

<sup>1</sup> The second pp. 73-4, the series 70-9 being repeated twice in error, with 80 for the second 70.

A reply to the Non-juror Collier's Treatise on the Immorality, etc., of the English Stage. The controversy was not conducted without some expressions whose force lay more in their "personal" application than their politeness. A former owner of Congreve's volume has annotated his fly-leaves: "This very Witty Author seems to me to have been too much in a Passion, when he wrote this Answer to Collier. S<sup>r</sup> I. Vanbrugh wrote on y<sup>e</sup> same Occasion,—A merry and scarce piece." Congreve alludes often to Johnson, and refers also to Racine, Molière, Dryden, Aristophanes, etc. For Collier's remarks see pp. 407-9 above. M.

*Anonymous, 1698.*

And here let us first take a view of our best English Tragedies, as our *Hamlet*, *Mackbeth*, *Julius Cæsar*, *Oedipus*, *Alexander*, *Timon of Athens*, *Moor of Venice*, and all the rest of our most shining Pieces. All these, and the Rest of their Honourable Brethren, are so far from pent up in *Corneilles* narrower *Unity Rules*, viz. the Business of the Play confined to no longer Time then it takes up in the Playing; or his largest Compass of 24 Hours; that nothing is so ridiculous as to pretend to it.

[p. 32.]

\* \* \*

[p. 33] 'Tis true, I allow thus far, That it ought to be the chief care of the Poet, to confine himself into as narrow a Compass as he can, without any particular stint, in the two First Unities of *Time* and *Place*; for which end he must observe two Things. First upon occasion (suppose in such a Sub- [p. 34] ject as *Mackbeth*) he ought to falsifie even History it self. For the Foundation of that Play in the *Chronicles*, was the Action of 25 Years: But in the Play we may suppose it begun and finish'd in one third of so many Months. Young *Malcom* and *Donalbain*, the Sons of *Duncomb*, are but Children at the Murder of their Father, and such they return with the Forces from *England* to revenge his Death: whereas in the true Historick Length they must have set out Children and return'd Men. Secondly, the length of Time, and distance of Place required in the Action, ought to be never pointed at, nor hinted in the Play. For example, neither *Malcomb* nor *Donalbain* must tell us, how long they have been in *England* to raise those Forces, nor how long those Forces have been Marching into *Scotland*; nor *Mackbeth* how far *Schone* and *Dunfinane* lay

afunder, &c. By this means the Audience, who come both willing and prepar'd to be deceiv'd, (*populus vult decipi*, &c.), and indulge their own Delusion, can pass over a considerable distance both of *Time* and *Place* unheeded and unminded, if they are not purposely thrown too openly in their way, to stumble at. Thus *Hamlet*, *Julius Cæsar*, and those Historick Plays shall pass glibly; when the Audience shall be almost quite shockt at such a Play as *Henry* [p. 35] the 8th. or the *Dutchess of Malfey*. And why, because here's a Marriage and the Birth of a Child, possibly in two Acts; which points so directly to Ten Months length of time, that the Play has very little Air of Reality, and appears too much unnatural. In this case therefore 'tis the Art of the Poet to shew all the Peacocks Trains, but as little as possible of her Foot.

*A | Defence | of | Dramatick Poetry : | Being A | Review | of |  
Mr. Collier's View | . . . London : | . . . 1698.*

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For Mr. Collier's "View" see above, pp. 407-9. M.



*Anonymous, 1698.*

This great Example did so much incourage the Stage, that Mr. *Prin* tells us in his Book before-mentioned, in two Years time there were above 40000 Play-Books printed: They became more vendible than the choicest Sermons: Grew up from Quarto's to Folio's; were printed on far better Paper than most of the Octavo or Quarto Bibles, and were more saleable than they. And *Shackspeers* Plays in particular were printed in the best Paper.

*The | Stage Condemn'd | . . . London, 1698, p. 10.*

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A Reply to Dennis's *Usefulness of the Stage* and the anonymous *Defence of Dramatick Poetry*, 1698 (above pp. 412-13), and a severe criticism of the Stuart Revels. For Prynne's remarks, see vol. i. p. 369. M.

*Anonymous, 1698.*

*Johns[on]* . . . see here how he argues about a *Pimp* and a *Poet*, and when he has talk'd towards the end, a little, of *Worshipping the Devil*, he concludes:—

*Smith.* Like the Grave-digger in *Hamlet*, very gravely with an *Ergol*, &c. Truly I think, that Grave-digger and he, were the fittest Persons to cast up their Dirt and their Arguments together.

[p. 21.]

\* \* \*

Here again he's put to't to confess where he borrow'd the word *Whoreson*; from *Shakespeare* and *Johnson*.

[p. 53.]

*Animadversions | on | Mr. Congreve's | Late | Answer | to Mr. Collier | . . . London, | . . . 1698.*

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See Congreve's words above, pp. 410–11. M.

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GEORGE GRANVILLE, 1698.

Othello in one of his Agonies of *Jeloufie*, falls in a Swoon :

*Preface. Heroick Love : | A | Tragedy, | etc. 1698.*

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[Here the author deals with the objection that “it is unnatural for a Hero to Swoon.” M.]

‘PENDRAGON,’ 1698.

Pendragon ;  
or, the  
Carpet Knight, His Kalendar.

—*Rubet Auditor cui frigida meus est  
Criminibus, tacitâ sudant præcordia Culpa.*

Juv. Sat. 1.

Why, let the stricken Deer go weep,  
The Hart ungall'd go play :  
For some must watch, while some must sleep :  
So runs the World away.

*Hamlet.*

*London, / Printed for John Newton at the Three Pigeons / over  
against the Inner-Temple Gate in Fleet-/street. 1698.*

[Title-page]

\* \* \*

*Hamlet*, because he was a Prince,  
The Lord *Polonius* could convince,  
That the same Cloud was like in all  
T' a Camel, Weezel, and a Whale :  
And make another (spite of Thought)  
Say as he pleas'd, 'twas Cold or Hot.

*Ib.* p. 97.

\* \* \*

which you may take  
Perhaps at first fight for a Snake ;  
Like one in *Timon's* cover'd course,  
To sting his vip'rous Senators.

*Ib.* pp. 129-30.

*Pendragon, / or the / Carpet Knight / His / Kalendar / . . . 1698.*

## CHARLES GILDON, 1698.

*William Shakespear.*

HE was born and buried in *Stratford* upon *Avon*, in  
*Warwickshire*. I have been told that he writ the Scene  
of the Ghost in *Hamlet*, at his House which bordered on the  
Charnel-House and Church-Yard. He was both Player and  
Poet; but the greatest Poet that ever trod the Stage, I am of  
Opinion, in spite of Mr. *Johnson*, and others from him, that  
though perhaps he might not be that Critic in Latin and Greek  
as *Ben*; yet that he understood the former, so well as perfectly  
to be Master of their Histories, for in all his Roman Characters  
he has nicely followed History, and you find his *Brutus*, his  
*Cassius*, his *Anthony*, and his *Cæsar*, his *Coriolanus*, &c., just as  
the Historians of those times describe 'em. He died on the 23d  
of *April*, 1616. and is buried with his Wife and Daughter in  
*Stratford-Church* afore-said, under a Monument on which is a  
Statue leaning on a Cushion, and this Inscription:

*Ingenio Pylum, genio Socratem, arte Maronem.*

*Terra tegit, Populus mœrit, Olympus habet.*

*Stay, Passenger, why dost thou go so fast?*

*Read, if thou canst, whom envious Death has plac'd*

*Within this Monument, Shakespear, with whom*

*Quick Nature died, whose Name doth deck the Tomb*

*Far more than cost, since all that he hath writ*

*Leaves living Art, but Page, to serve his Wit.*

Obiit. An. Dom. 1616. Æt. 53. Die 23. Apr.

Near the Wall on a plain Stone, which covers him, is this Epitaph:

*Good Friend, for Jesus sake forbear  
To dig the Dust enclosed here.  
Blest be the man that spares these Stones,  
And curst be he that moves my Bones.*

*All's well that ends well*, a Comedy. Plot from *Boccace's Novels*, Day 3, Nov. 9. *Juliet of Narbona*, &c.

*Anthony and Cleopatra*, a Tragedy, fol. Plot from *Plutarch in vita Antonii*.

[p. 127.] *As you like it*, a Comedy, Fol.

*The Birth of Merlin*; or, *The Child has lost his Father*, a Tragi-Comedy, 4to. 1662. Mr Rowley join'd with our Author in this Play. Plot, *Ethelword*, *G. Monmouth*, *Bede*, *Polidor*, *Virgil*, *Stow*, *Speed*, &c.

*A Comedy of Errors*, a Comedy, fol. The Ground from *Plautus*, *Amphitruo*, and *Mænechmi*.

*Coriolanus*, a Tragedy, fol. Plot from *Plutarch's Life of Coriolanus*, from *Livy's History*, *Dionisius*, *Hallicarnassæus*, &c.

*Cromwell*, (Thomas, Lord) *his Life and Death*, a History, fol. and 4to. Plot from *Fox's Martyrology*, *Fuller's Church Hist.*, *Dr Burnet's Hist. Reformation*, *Wanly's Hist. of Man*, *Hacwell's Apology*, and *Lloyd's English Worthies*.

*Cymbeline*, his Tragedy; fol. Mr Durfey's *Injured Princess*; or, *The Fatal Wager*, is only this Play reviv'd. The Plot from *Boccace's Novels*, Day 2, Nov. 9.

*Henry the Fourth*, Two Parts, *History*, fol. the first Part containing the Life of *Henry Percy*, firnamed *Hotspur*; and the comical part the character of *Sir John Falstaff*, which has been play'd by the late famous Mr. *Lacey*, to Admiration. In the second part you have an Act of the Death of this King, and the Coronation of his Successor. See *Geoffry of Monmouth*, *Caxton*, *Harding*, *Hall*, *Grafton*, *Martin*, *Hollingshead*, *Stow*, and other our *English Chronicles*.

*Henry the Fifth, his Life*; History, fol. A Comical part is mixt with the Historical, and contains the Reign of this King, to his Marriage with *Katharine of France*. See the afore-said *English Chronicles*.

*Henry the Sixth*. Three Parts, History, fol. In the Second is the Death of the good Duke *Humphrey*, in the Third the Death of the Duke of *York*; all the Parts contain the whole Reign of this King. See the same *English Chronicles*.

*Henry the Eighth, his Life*; History, fol. The part of King *Henry* was often in King *Charles* the Second's Time extraordinary well acted by Mr. *Betterton*. See our *English Chronicles* before-mentioned.

*Hamlet, Prince of Denmark*; a Tragedy, fol. and 4to. For the Plot see *Saxo-Grammaticus*, *Crantzius*, *Pontanus*, *Idacius*, &c.

*John, King of England*, History, fol., for the Plot see our *English Chronicles*.

*John, King of England, his troublesom Reign*, in two parts, History, 4to, 1611. with the Discovery of King *Richard Cœur de Lyons*, Base Son (as vulgarly called) *Fawconbridge*; also the Death of the said King *John* at *Swinstead Abby*. These Plays were several times acted by the Queen's Majesty's Players, tho not divided into Acts, and differ much from the other Play in *Folio*.

[p. 128.] *Julius Cæsar*, a Tragedy, fol. and 4to. Founded on History. It was reviv'd and acted divers times in the Reign of the late King *Charles II*. For the Prologue, which was highly commended, see a small Book, called *Covent-Garden Drollery*, pag. 9, and for the History, see *Plutarch*, *Livy*, *Suetonius*.

*Lear, King of England*; a Tragedy, fol. and 4to. This Play has been reviv'd with Alterations by our present Poet Laureat.<sup>1</sup> For the true Story, see *Milton's Hist. of England*, beginning pag. 17. see also *Leland*, *Monmouth*, *Gloucester*, &c.

*Locrine, Eldest Son to King Brutus*, a Tragedy, fol. and 4to.

<sup>1</sup> Tate.

For the Plot see *Milton's Hist. of England*, and the afore-said Authors.

*London Prodigal*, a Comedy, *fol.* and *4to.*

*Love's Labour lost*, a Comedy, *fol.*

*Mackbeth*, a Tragedy, *fol.* and *4to.*, revived and re-printed with Alterations and Songs, and now often acted. For the Plot consult *Buchanan*, and others who have written Scottish affairs: see also *Heywood of Angels*, p. 508. *Heylin's Cosmography Book I.*

*Measure for Measure*, a Comedy, *fol.* For the Plot see *Cynthio Giraldi*, Dec. 8, Nov. 5. *Lipfii Monita*, p. 125. *Histoires Admirables de nôtre temps*, p. 216.

*The Merchant of Venice*, a Tragi-Comedy, *fol.*

*Midsummer-Nights Dream*, a Comedy, *fol.* The comical part hereof is printed *4to.* under the Title of *Bottom the Weaver*, and acted by small Parties at *Bartholomew Fair*, and other Places: and since publish'd under the Name of *The Fairy Queen*.

*Much ado about nothing*, a Comedy, *fol.* Sir *William D'avenant* mad use of this Play, and *Measure for Measure*, in composing his *Law against Lovers*. For the Plot see *Ariosto's Orlando Furioso*, Book 5. and *Spencer's Fairy Queen*, Book 2.

*Oldcastle, Lord Cobham's Life and Death*, a Tragedy, *fol.* See *Fuller's Church Hist.* and *Fox's Book of Martyrs*, where you may find Sir *John Oldcastle's* Life at large.

*Othello, Moor of Venice*, a Tragedy, *fol.* and *4to.* This is still often acted, and esteemed one of the best of our Author's Plays. Plot from *Cynthio's Novels*, Dec. 3, Nov. 7.

*Pericles, Prince of Tyre*, History, *fol.* This Play was much admired in the Author's Life time and was published before his Death.

*The Puritan; or, The Widow of Watling Street*, a Comedy, *fol.* This was accounted a very diverting Play.

*Richard the Second*, History, *fol.* *4to.* Our Poet Laureat, Mr.

*Tate* altered it, *An.* 1681. he and Mr. *Dryden* have much applauded this Play. Plot from *English Chronicles*.

*Richard the Third, with the Landing of the Earl of Richmond, and the Battle of Bosworth-Field*, History, fol. for the Plot consult our *English Chronicles*.

[P. 129.] *Romeo and Juliet*, a Tragedy, fol. Plot from *Bandello's Novels*.

*The Taming of the Shrew*, a Comedy, fol. The Story of the *Tinkar*, so diverting, may be found in *Goulart's Hist. Admirabiles* and *Pontus Heuterus, Rerum Burdicarum*.

*The Tempest*, a Comedy, fol. and 4to. This has been reviv'd and alter'd by Mr. *Dryden* who brought it much in esteem, and is of late Days often acted.

*Titus Andronicus*, a Tragedy, fol. and 4to. This Play has been reviv'd and altered by Mr *Ravenscroft*.

*Timon of Athens*, a Tragedy, fol. and 4to. This Play, as publish'd first by our Author, was not divided into Acts, but has been reviv'd with alterations, by Mr. *Shadwell*, and for a few Years past, as often acted at the Theatre Royal, as any Tragedy I know.

*Troilus and Cressida*, a Tragedy, fol. This was reviv'd with Alterations, by Mr. *Dryden*; who added divers new Scenes. Plot from *Chaucer's Troilus and Cressida*.

*Twelfth-Night*; or, *What you will*; a Comedy, fol. Plot from *Plautus, Amphitruo, Mænechmi*, &c.

*Two Gentlemen of Verona*, a Comedy, fol.

*A Winter's Tale*, a Tragi-Comedy, fol. Plot from *Dorastus* and *Faunia*, 4to.

*The York-shire Tragedy*, fol. When this Play was first printed, the Title then told you, the Story was *new, lamentable, and true*. The Play, being but very short is not divided into Acts, and may rather be accounted an Interlude than a Tragedy.

*The Arraignment of Paris*, which you may find among the Anonymous Plays, has been by *Kirkman* ascribed to this Author,



but not being in any Edition of *Shakespear*, I much question whether it be any of his.

Our Author writ little else, we find in print only two small pieces of Poetry published by Mr. Quarles, *viz.* *Venus and Adonis*, 8vo. 1602. and *The Rape of Lucrece*, 8vo. 1655.

*The | Lives | And | Characters | Of The | English Dramatick  
Poets | [etc.] | First began by Mr. Langbain, improv'd and  
continued down to this Time, by a Careful Hand | [Charles  
Gildon] | London: | . . . [1698], pp. 126-129.*

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[Gildon's account of the plays is merely an abridgment of Langbaine's printed above, pp. 359-73. His introductory remarks are different, and record the legend of the writing of ghost scenes in *Hamlet* by a graveyard. It will be seen that Gildon gives to Shakspeare the plays only ascribed to him in Langbaine. M.]

## JEREMY COLLIER, 1699.

The *Short View*, &c. takes notice that *Shakespear*, though to blame, was a Genteeler Enemy than the *Relapser*; Why so? Because he gives Sir *John*, Parson of *Wrotham*, some Advantage in his Character, he represents him Lewd, but not Little. Here Mr. *Congreve* is extreamly diverting.

*A | Defence | of the | Short View | of the | Profaneness and  
Immorality | of the | English Stage, &c. | Being a | Reply |  
To Mr. Congreve's Amendments, &c. | And to the | Vindica-  
tion of the Author of the Relapse. | By Jeremy Collier,  
M.A. | . . . London: | . . . 1699. p. 79.*

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A reply to Congreve's "Amendments," from which extracts are given at pp. 410-11 above. The Shakspearean part of the controversy concerns *Sir John Oldcastle*, now, of course, relegated to the Apocrypha. M.

## J. DRAKE, 1699.

[p. 201] I shall begin with *Shakespear*, whom notwithstanding the severity of Mr. *Rhimer*, and the hard usage of Mr. *Collier*, I must still think the *Proto-Dramatist* of *England*, tho he fell short of the Art of *Johnson*, and the Conversation of *Beaumont* and *Fletcher*. Upon that account he wants many of their Graces, [p. 202] yet his Beauties make large amends for his Defects, and Nature has richly provided him with the materials, tho his unkind Fortune denied him the Art of managing them to the best Advantage.

*Censure of Hamlet unjust.*

His *Hamlet*, a Play of the first rate, has the misfortune to fall under Mr. *Collier*'s displeasure; and *Ophelia* who has had the luck hitherto to keep her reputation, is at last censur'd for Lightness in her Frenzy; nay, Mr *Collier* is so familiar with her, as to make an unkind discovery of the unfavouriness of her Breath, which no Body suspected before. But it may be this is a groundless surmise, and Mr *Collier* is deceived by a bad Nose, or a rotten Tooth of his own; and then he is obliged to beg the Poets and the Ladies pardon for the wrong he has done 'em; But that will fall more naturally under our consideration in another place.

[Drake then gives the "Fable of Hamlet before the commencement of the Action," followed by "Fable after the Action commences,"—a short review of the play, after which, he proceeds:—]

*Poetick Justice exactly observed in this Play.*

[p. 204] Whatever defects the Criticks may find in this Fable, the Moral of it is excellent. Here was a Murther privately committed, strangely discover'd, and wonderfully punished. Nothing in Antiquity can rival this Plot for the admirable distribution of Poetick Justice. The Criminals are not only brought to execution, but they are taken

in their own Toyls, their own Stratagems recoyl upon 'em, and they are involv'd themselves in that mischief and ruine, which they had projected for *Hamlet*. *Polonius* by playing the Spy meets a Fate, which [p. 205] was neither expected by, nor intended for him. *Guildestern* and *Rosencrans*, the Kings Decoys, are counterplotted, and sent to meet that fate, to which they were trepanning the Prince. The Tyrant himself falls by his own Plot, and by the hand of the Son of that Brother, whom he had murther'd. *Laertes* suffers by his own Treachery, and dies by a Weapon of his own preparing. Thus every one's crime naturally produces his Punishment, and every one (the Tyrant excepted) commences a Wretch almost as soon as a Villain.

The Moral of all this is very obvious, it shews *Moral of Hamlet.* us, *That the Greatness of the Offender does not qualifie the Offence, and that no Humane Power, or Policy, are a sufficient Guard against the Impartial Hand, and Eye of Providence, which defeats their wicked purposes, and turns their dangerous Machinations upon their own heads.* This Moral *Hamlet* himself insinuates to us, when he tells *Horatio*, that he ow'd the Discovery of the Design against his Life in *England*, to a rash indiscreet curiosity, and thence makes this Inference.

[p. 206] *Our Indiscretion sometimes serves as well,  
When our dear Plots do fail, and that shou'd teach us  
There's a Divinity, that shapes our ends,  
Rough hew 'em how we will.*<sup>1</sup>

The Tragedies of this Author in general are *Tragedies of this Author generally moral.* Moral and Instructive, and many of 'em such, as the best of Antiquity can't equal in that respect. His *King Lear*, *Timon of Athens*, *Macbeth* and some others are so remarkable upon that score, that 'twou'd be impertinent to trouble the

<sup>1</sup> These last two lines are also written in the fly-leaf of Lady Elizabeth Ashley's copy of Dennis's *Rinaldo and Armida*, 1700, in the British Museum.

Reader with a minute examination of Plays so generally known and approved.

\* \* \*

*Objection to  
Ophelia.*

[p. 293] *Shakeſpear's Ophelia* comes firſt under his Laſh, for not keeping her mouth clean under her diſtraction. He is ſo very nice, that her breath, which for ſo many years has ſtood the teſt of the moſt critical Noſes, ſmells rank to him. It may therefore be worth while to enquire, whether the fault lies in her Mouth, or his Noſe.

*Character of  
Ophelia.*

*Ophelia* was a modeſt young Virgin, beloved by *Hamlet*, and in Love with him. Her Paſſion was approv'd, and directed by her Father, and her Pretenſions to a match with *Hamlet*, the heir apparent to the Crown of *Denmark*, encouraged, and ſupported by the Countenance and Aſſiſtance of the *King* and *Queen*. A warrantable Love, ſo naturally planted in ſo tender a Breſt, ſo carefully nurſed, ſo artfully manured, and ſo ſtrongly forced up, muſt needs take very deep Root, and bear a very great Head. Love, even in the moſt difficult Circumſtances, is the Paſſion naturally moſt predominant in young Breſts [p. 294], but when it is encouraged and cheriſh'd by thoſe of whom they ſtand in awe, it grows Maſterly and Tyrannical, and will admit of no Check. This was poor *Ophelia's* caſe. *Hamlet* had ſworn, her *Father* had approved, the *King* and *Queen* conſented to, nay, deſired the Conſummation of her Wiſhes. Her hopes were full blown, when they were miſerably blaſted. *Hamlet* by miſtake kills her Father, and runs mad; or, which is all one to her, counterfeits madneſs ſo well, that ſhe is cheated into a belief of the reality of it. Here Piety and Love concur to make her Affliction piercing, and to impreſs her Sorrow more deep and laſting. To tear up two ſuch paſſions violently by the roots, muſt needs make horrible Convulſions in a Mind ſo tender, and a Sex ſo weak. Theſe Calamities diſtract her, and ſhe talks incoherently; at which Mr *Collier* is amaz'd, he is downright ſtupified, and thinks the

Woman's mad to run out of her wits. But tho she talks a little light-headed, and seems to want sleep, I don't find she needed any *Cashew* in her Mouth to correct her Breath. That's a discovery [p. 295] of Mr *Collier's*, (like some other of his) who perhaps is of Opinion, that the Breath and the Understanding have the same Lodging, and must needs be vitiated together. However, *Shakespear* has drown'd her at last, and Mr *Collier* is angry that he did it no sooner. He is for having Execution done upon her seriously, and in sober sadness, without the excuse of madness for Self-murder. To kill her is not sufficient with him, unless she be damn'd into the bargain. *Objection groundless & frivolous.* Allowing the Cause of her madness to be *Partie per Pale*, the death of her Father, and the loss of her Love, which is the utmost we can give to the latter, yet her passion is as innocent, and inoffensive in her distraction as before, tho not so reasonable and well govern'd. Mr *Collier* has not told us, what he grounds his hard censure upon, but we may guess, that if he be really so angry as he pretends, 'tis at the mad Song, which *Ophelia* sings to the Queen, which I shall venture to transcribe without fear of offending the modesty of the most chaste Ear.

[p. 296, where Drake quotes the Song beginning :

*To-morrow is St. Valentine's day, etc.]*

'Tis strange this stuff shou'd wamble so in Mr *Collier's* Stomach, and put him into such an Uproar. *Foolish but inoffensive.* 'Tis silly indeed, but very harmless and inoffensive; and 'tis no great Miracle, that a Woman out of her Wits shou'd talk Nonsense, who at the soundest of her Intellects had no extraordinary Talent at Speech-making. Sure Mr *Collier's* concoctive Faculty's extreamly deprav'd, that meer Water-Pap turns to such virulent Corruption with him.

[p. 297] But Children and Mad Folks tell truth, *Antients more faulty then this.* they say, and he seems to discover thro her Frenzy what she

wou'd be at. She was troubled for the loss of a Sweet-heart, and the breaking off her Match, Poor Soul. Not unlikely. Yet this was no Novelty in the days of our Fore-fathers; if he pleases to consult the Records, he will find even in the days of *Sophocles*, Maids had an itching the same way, and longed to know, what was what, before they died.

*The Antient and Mo-|dern Stages survey'd. | Or, | Mr  
Collier's View | of the | Immorality and Profaness | of  
the | English Stage | Set in a | True Light. | [By J.  
Drake] . . . London, | . . . 1699.*

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Drake again alludes to Ophelia at p. 309. Collier's censure of *Hamlet* in his *Short View* is printed above, pp. 410-11. M.

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### CHARLES GILDON, 1699.

. . . the several inconsiderable Persons [in a play] were only born with, for the sake of the Chief, and most Passionate Parts. And this seems to me, to have been long ago observ'd by our admirable SHAKESPEAR, when he says:

*As when a well grac'd Actor leaves the Stage,  
Our Eyes are IDLY bent on him that enters next,  
Thinking his prattle to be TEDIOUS, &c.*

*Phaeton: | or, | The Fatal Divorce. | A | Tragedy | [By  
C. Gildon] . . . London, | . . . 1698. sig. b.*

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The reference is to *Richard II*, V, ii, 23-26, where the passage reads:—

As in a theatre, the eyes of men,  
After a well-graced actor leaves the stage  
Are idly bent on him that enters next,  
Thinking his prattle to be tedious. M.

*Anon, end of 17th century.*

I cannot Poet turn with worfe Succes,  
 Than thousand Fools who now infest the Prefs;  
 Whose senseless Works proclaim'd in ev'ry Street,  
 Like sawcy Beggars, worry all they meet.  
 At ev'ry Shop, while *Shakespear's* lofty Stile  
 Neglected lies, to Mice and Worms a Spoil.

*Poems | on | Affairs of State, | From 1640 to this present | Year,*  
 1704 . . . by—

<i>The late Duke of Buckingham,</i>	<i>Col. M—d—t,</i>
<i>Duke of D—re,</i>	<i>Mr. St. J—ns,</i>
<i>Late E. of Rochester,</i>	<i>Mr. Hambden,</i>
<i>Earl of D—t,</i>	<i>Sir Fleet Shepherd,</i>
<i>Lord J—rys,</i>	<i>Mr. Dryden,</i>
<i>Lord Hal—x,</i>	<i>Mr. St—y,</i>
<i>Andrew Marvel, Esq,</i>	<i>Mr. Pr—r,</i>
	<i>Dr. G—th, &amp;c.</i>

*Most of which were never before publish'd. | Vol. III. | . . .*  
 1704. p. 123.

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We are indebted to Dr. Brotanek for this reference. Vol. iv. of this series, printed in 1707, contains the text of *Lucrece*, pp. 143-204, and *Venus and Adonis*, pp. 205-244.



*Song, end of 17th century.*

We merry wives of Windsor,  
 Whereof you make your play ;  
 And act us on your stages,  
 In London day by day :  
 Alas it doth not hurt us,  
 We care not what you do ;  
 For all you scoff, we'll sing and laugh,  
 And yet be honest too.

\* \* \* \*

It grieves us much to see your wants  
 Of things that we have store ;  
 In Forests wide and Parks beside,  
 And other places more :  
 Pray do not scorn the Windsor horn,  
 That is both fair & new  
 Altho' you scold, we'll sing and laugh,  
 And yet be honest too.

And now farewell unto you all,  
 We have no more to say :  
 Be sure you imitate us right,  
 In acting of your play :  
 If that you miss, we'll at you hiss,  
 As others us'd to do ;  
 And at you scoff, & sing, and laugh,  
 And yet be honest too.

*MS. penes Mr. Halliwell-Phillips, printed in  
 The First Sketch of Shakespere's Merry Wives  
 of Windsor, for the Shakespeare Society,  
 1842, p. 66. C. M. I.*

## MR. OLDMIXON, 1700.

The Prologue *By Mr. Oldmixon.*

Spoken by Mr. Betterton.

\* \* \* \*

*Let neither Dance, nor Musick be forgot,  
Nor Scenes, no matter for the Sense, or Plot.  
Such things we own in Shakespears days might do;  
But then his Audience did not Judge like you.*

\* \* \* \*

*'Tis Purcells Musick, and 'tis Shakespears Play.*

The Epilogue. *Shakespears Ghost.*

Spoken by Mr. Verbruggen,

By the Same.

*ENOUGH 'your Cruelty Alive I knew;  
And must I Dead be Persecuted too?  
Injur'd so much of late upon the Stage,  
My Ghost can bear no more; but comes to Rage,  
My Plays, by Scriblers, Mangl'd I have seen;  
By Lifeless Actors Murder'd on the Scene.  
Fat Falstaff here, with Pleasure, I beheld,  
Toss off his Bottle, and his Truncheon wield:  
Such as I meant him, such the Knight appear'd;  
He Bragg'd like Falstaff, and, like Falstaff fear'd.  
But when, on yonder Stage, the Knave was shewn  
Ev'n by my Self, the Picture scarce was known.  
Themselves, and not the Man I drew, they Play'd;  
And Five Dull Sots, of One poor Coxcomb, made.  
Hell! that on you such Tricks as these shou'd pass,*

*Or I be made the Burden of an Afs!*  
*Oh! if Mackbeth, or Hamlet ever pleas'd,*  
*Or Desdemona e'r your Passions rais'd;*  
*If Brutus, or the Bleeding Cæsar e'r*  
*Inspir'd your Pity, or provok'd your Fear,*  
*Let me no more endure such Mighty VVrongs,*  
*By Scriblers Folly, or by Actors Lungs.*  
*So, late may Betterton forsake the Stage,*  
*And long may Barry Live to Charm the Age.*  
*May a New Otway Rise, and Learn to Move*  
*The Men with 'Terror, and the Fair with Love!*  
*Again, may Congreve, try the Commic Strain;*  
*And Wycherly Revive his Ancient Vein:*  
*Else may your Pleasure prove your greatest Curse,*  
*And those who now Write dully, still Write worse.*

*Measure for Measure | OR | Beauty | The | Best Advocate. |*  
*As it is Acted | At the Theatre in Lincolns-Inn-Fields. |*  
*VVritten Originally by Mr. Shakespear: | And now very*  
*much Alter'd: VVith Additions | of several Entertainments*  
*of MUSICK. | LONDON: | . . . 1700. M.*

## JOHN DOWNES, 1663—1693 (in 1708).

[Downes's book is entitled "*Roscius Anglicanus*, / or an / Historical / Review of the / Stage : / After it had been Suppres'd by means / of the late Unhappy Civil War, be- / gun in 1641, till the Time of King / *Charles* the II<sup>s</sup>. Restoration in *May* / 1660. Giving an Account of its Rise / again ; of the Time and Places the / Governours of both the Companies / first Erected their Theatres/

"The Names of the Principal Actors and / Actresses, who Perform'd it the Chiefest / Plays in each House. With the Names / of the most taking Plays ; and Modern / Poets. For the space of 46 Years, and / during the Reign of Three Kings, and / part of our present Sovereign, Lady / Queen A N N E, from 1660 to 1706. / *Non Audita narro, sed Comperta.* / London. Printed and sold by *H. Playford*, at his House in / *Arundel-street*, near the Water-side, 1708. / "

And tho his account of Shakspeare's Plays and their Actors should be excluded by the letter of the law which ends our *Allusion Books* at 1700, yet as Downes was in Davenant's theatre in 1662, and Book-keeper and Prompter up to 1706, he was an eye-witness of what went on during 1660-93, and therefore I think his account of what he saw, tho not written down till 1708, may fairly come into our volumes of *Allusions*. This is Downes's account of himself :—]

## TO THE READER.

THE Editor of the ensuing Relation, being long Conversant with the Plays and Actors of the Original Company, under the Patent of Sir William Davenant, at his Theatre in Lincolns-Inn-Fields, Open'd there 1662. And as Book keeper<sup>1</sup> and Prompter, continu'd so, till October 1706, He Writing out all the Parts in

<sup>1</sup> "*Book-keeper* means here, not one who *keeps* accounts, but the person who is *entrusted with*, and *holds a book of the Play*, in order to furnish the Performers with written parts and to prompt them when necessary" (*Roscius Anglicanus* . . . with Additions by the late Mr Thomas Davies, author of the Life of Garrick and Dramatic Miscellanies, London, 1789, 8<sup>o</sup>. p. iii.

*each Play ; and Attending every Morning the Actors Rehearsals, and their Performances in Afternoons ; Emboldens him to affirm, he is not very Erronious in his Relation. But as to the Actors of Drury-lane Company, under Mr. Thomas Killigrew, he having the account from Mr. Charles Booth, sometimes Book-keeper there ; If he a little Deviates, as to the Successive Order, and exact time of their Plays Performances, He begs Pardon of the Reader, and Subscribes himself,*

His very humble Servant,  
*John Downes.*

[He then mentions the 6 Playhouses allowd in London in Charles I's. Reign, and says that

(p. 1, 2.) "The scattered Remnant of several of these Houses, upon King *Charles's* Restoration, Fram'd a Company, who acted again at the Bull [in St. John's Street . . . .], and Built them a New House in *Gibbon's Tennis Court* in *Clare-Market* ; in which Two Places they continu'd Acting all 1660, 1661, 1662, and part of 1663. In this time they Built them a New Theatre in *Drury-lane* : Mr. *Thomas Killigrew* gaining a Patent from the King in (p. 2) order to Create them the King's Servants ; and from that time, they call'd themselves His Majesty's Company of Comedians in *Drury-lane*. Whose Names were," . . . . .

(p. 3) The Company [Sir Wm Davenant's] being thus Compleat, they open'd the New Theatre in *Drury-Lane*, on *Thursday* in *Easter Week*, being the 8th, Day of *April* 1663, With the Humorous Lieutenant. . . Note, this Comedy was Acted Twelve Days Successively.

[Among their Plays and Casts were]

(p. 6) XII.

*The Moor of Venice.*

Brabantio,	Mr. Cartwright.	(p. 7) Iago,	Major Mohun.
Moor,	Mr. Burt.	Roderigo,	Mr. Beeston.
Cassio,	Mr. Hart	Desdemona,	Mrs. Hughes.
		Emilia,	Mrs. Rutter.

XIII.

*King Henry the Fourth.*

King,	Mr. Wintersel.	Falstaff,	Mr. Cartwright.
Prince,	Mr. Burt.	Poyns,	Mr. Shotterel.
Hotspur,	Mr. Hart.		

(p. 8) XV.

Julius Cæsar.

Julius Cæsar,	Mr. <i>Bell</i> .	Anthony,	Mr. <i>Kynaston</i> .
Cassius,	Major <i>Mohun</i> .	Calphurnia,	Mrs. <i>Marshal</i> .
Brutus,	Mr. <i>Hart</i> .	Portia,	Mrs. <i>Corbet</i> .

*Note*, That these being their Principal Old Stock Plays ; yet in this Interval from the Day they begun, there were divers others Acted,

Cataline's Conspiracy.

. . . . .

As : The Merry Wives of *Windfor* [no. 2].

. . . . .

(p. 9) *Titus Andronicus* [no. 21 and last].

These being Old Plays, were Acted but now and then ; yet being well Perform'd, were very Satisfactory to the Town.

(p. 16) I must not Omit to mention the Parts in several Plays of some of the Actors ; wherein they Excell'd in the Performance of them. *First*, Mr. *Hart*, in the Part of . . . . *Othello Rollo*. *Brutus*, in *Julius Cæsar* . . . if he Acted in any one of these but once in a Fortnight, the House was fill'd as at a New Play, especially *Alexander*, he Acting that with such grandeur and Agreeable Majesty . . . In all the Comedies and Tragedies, he was concern'd, he Perform'd with that Exactness and Perfection, that not any of his Successors have Equall'd him.<sup>1</sup>

(p. 17) Major *Mohun*, he was Eminent for . . . *Cassius* in *Julius Cæsar* . . .

[Next follows an Account of the Rise and Progression, of the Dukes Servants ; under the Patent of Sir *William Davenant* who upon the said Junction in 1682, remov'd to the Theatre Royal in *Drury Lane*, and Created the King's Company . . . .]

[no. 6. 13 named] *With divers others*.

(p. 18) *The Plays there Acted were* . . . . *Pericles Prince of*

<sup>1</sup> This is imported, without acknowledgment, into Betterton's *History of the Stage*. 1741. p. 90.

Tyre. Mr. *Betterton*, being then but 22 years Old, was highly Applauded for his Acting in all these Plays, but especially, For . . . . *Pericles* . . . his Voice being then as Audibly strong, full and Articulate, as in the Prime of his Acting.

(p. 19) Mr. *Kynaston* . . . being then very Young made a compleat Female Stage Beauty, performing his Parts so well, . . that it has since been Disputable among the Judicious, whether any Woman that succeeded him so Sensibly touch'd the Audience as he. . . .

In this Interim, Sir *William Davenant* gain'd a Patent from the King, and Created Mr. *Betterton* and all the rest of Rhodes's Company, the King's Servants, who were sworn by my Lord Manchester then Lord Chamberlain, to serve his Royal Highness the Duke of *York*, at the Theatre in *Lincolns-Inn-Fields*.

(p. 20) And in Spring 1662, Open'd his House [the Theatre in *Lincoln's Inn-Fields*] with the said Plays, having new Scenes and Decorations, being the first that e're were Introduc'd in *England*. [The 'Siege of Rhodes' was playd for 12 days, then 'The Wits' for 8, and then]

(p. 21) The Tragedy of *Hamlet*; *Hamlet* being Perform'd by Mr. *Betterton*, Sir *William* (having seen Mr. *Taylor* of the *Black-Fryars* Company Act it, who being Instructed by the Author Mr. *Shaksepeur* [so]) taught Mr. *Betterton* in every Particle of it; which by his exact Performance of it, gain'd him Esteem and Reputation, Superlative to all other Plays. *Horatio* by Mr. *Harris*; The King by Mr. *Lilliston*; The Ghost by Mr. *Richards* (after by Mr. *Medburn*), *Polonius* by Mr. *Lovel*; *Rosencrans* by Mr. *Dixon*; *Guilderstern* by Mr. *Price*; 1<sup>st</sup>, Grave-maker, by Mr. *Underhill*: The 2<sup>d</sup>, by Mr. *Dacres*; the Queen, by Mrs. *Davenport*; *Ophelia*, by Mrs. *Sanderfon*: No succeeding Tragedy for several Years got more Reputation, or Money to the Company than this. . . . .

(p. 22) *Romeo and Juliet*, Wrote by Mr. *Shakespear*: *Romeo*, was Acted by Mr. *Harris*; *Mercutio*, by Mr. *Betterton*; Count *Paris*, by Mr. *Price*; The *Fryar*, by Mr. *Richards*; *Sampson*,

by Mr. Sandford; *Gregory*, by Mr. *Underhill*; *Juliet*, by Mrs. *Saunderson*; Count Paris's [? Montague's] Wife by Mrs. *Holden*.

*Note.* There being a Fight and Scuffle in this Play, between the House of *Capulet*, and House of *Paris* [? Montague]; Mrs. *Holden* acting his Wife, enter'd in a *Hurry*, Crying, O my dear *Count*! She Inadvertently left out, O, in the pronuntiation of the Word *Count*! giving it a Vehement Accent, put the House into such a Laughter, that *London Bridge* at low Water was silence to it.<sup>1</sup>

This Tragedy of *Romeo and Juliet*, was made some time after into a Tragi-Comedy, by Mr. *James Howard*,<sup>2</sup> he preserving *Romeo and Juliet* alive; so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragi-comical another; for several Days together. . . .

(p. 23) *Twelfth Night*, Or what you will; Wrote by Mr. *Shakespeare*,<sup>3</sup> had mighty Success by its well Performance: Sir *Toby Belch*, by Mr. *Betterton*; Sir *Andrew Ague-Cheek*, by Mr. *Harris*; *Fool*, by Mr. *Underhill*; *Malvolio* the Steward, by Mr. *Lovel*; *Olivia*, by Mrs. *Ann Gibbs*; All the Parts being justly Acted Crown'd the Play. Note, *It was got up on purpose to be Acted on Twelfth Night*. . . .

(p. 24, quoted under Pepys, King *Henry* the 8th. This Play, by Order of Sir *William Davenant*, was all new Cloath'd

<sup>1</sup> The old bridge, with a very steep fall between the massive stirrings of the narrow arches. So dangerous was the fall, that it gave rise to the old saying, 'London Bridge was built for wise men to go over, and fools to go under.' See a fine coloured print of the Bridge in my *Harrison*, Pt. III.

<sup>2</sup> It's not among the Hon. James Howard's Plays in the British Museum, nor under Shakespeare, *Romeo and Juliet*.

<sup>3</sup> It's "Mr. Chaucer" too, as our little friend Edmund Matthew of one and three-quarters says: (p. 30) "The *Man's* the *Master*, Wrote by Sir *William Davenant*, being the last Play he ever Wrote, he Dying presently after; and was Bury'd in *Westminster-Abby*, near *Mr. Chaucer's* Monument, our whole Company attending his Funeral."



in proper Habits [see p. 97 above<sup>1</sup>]: The King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip-staves, new Scenes: The part of the King was so right and justly done by Mr. *Betterton*, he being Instructed in it by Sir *William*, who had it from Old Mr. *Lowen*, that had his Instructions from Mr. *Shakespear* himself, that I dare and will aver, none can, or will come near him in this Age, in the performance of that part: Mr. *Harris*'s performance of Cardinal *Wolsey*, was little Inferior to that, he doing it with such just State, Port and Mein, that I dare affirm, none hitherto has Equall'd him: The Duke of *Buckingham*, by Mr. *Smith*; Norfolk [so], by Mr. *Nokes*; *Suffolk*, by Mr. *Lilliston*; Cardinal *Campeius* and *Cranmur* [so], by Mr. *Medburn*; Bishop *Gardiner*, by Mr. *Underhill*; Earl of *Surry*, by Mr. *Young*; Lord *Sands*, by Mr. *Price*; Mrs. *Betterton*, Queen *Catherine*: Every part by the great Care of Sir *William*, being exactly perform'd; it being all new Cloath'd and new Scenes; it continu'd Acting 15 Days together with general Applause. . . . .

(p. 26) These being all the Principal, which we call'd Stock-Plays; that were *Acted* from the Time they Open'd the Theatre in 1662, to the beginning of *May* 1665, at which time the *Plague* began to Rage: The Company ceas'd *Acting*; till the Christmasts after the Fire in 1666. Yet there were several other Plays *Acted*, from 1662, to 1665, both Old and Modern: As. . . *The Tragedy of King Lear*, as Mr. *Shakespear* Wrote it; before it was alter'd by Mr. *Tate*. . .<sup>2</sup>

<sup>1</sup> And above, p. 292.

<sup>2</sup> After Christmas 1666 were acted, "*Richard* the Third, or the *English Princess*, Wrote by Mr. Carrol," (p. 27) and "*King Henry* the 5th, Wrote by the Earl of *Orrery*. . . . This play was Splendidly Cloath'd: The King, in the Duke of *York*'s Coronation Suit: *Owen Tudor*, in King *Chale's*: Duke of Burgundy, in the Lord of Oxford's, . . . and the rest all New. It was Excellently Perform'd, and Acted 10 Days Successively."

Neither play is in the B. Mus. Catalogue. "There is a manuscript copy of this play [Hen. V.] in the Bodleian Library. Rawl. Poet. 2" (*Halliwell Dict. of O. Eng. Plays*, p. 17).

(p. 31) The new Theatre in *Dorset-Garden* being Finish'd, and our Company after Sir *William's* Death, being under the Rule and Dominion of his Widow the Lady *Davenant*, Mr. *Betterton*, and Mr. *Harris*, (Mr. *Charles Davenant*) her Son, *Acting* for her) they remov'd from *Lincoln's-Inn-Fields* thither. And on the Ninth Day of *November* 1671, they open'd their new Theatre . . . Among the Plays acted, were]

(p. 33) The Tragedy of *Macbeth*, alter'd by Sir *William Davenant*; being drest in all it's Finery, as new Cloath's, new Scenes, Machines, as flytngs for the Witches; with all the Singing and Dancing in it: The first compos'd by Mr. *Lock*, the other by Mr. *Channell* and Mr. *Joseph Preist*; it being all Excellently perform'd, being in the nature of an Opera, it Recompenc'd double the Expence; it proves still [1708] a lasting Play.

*Note*, That this Tragedy, *King Lear* and the *Tempest*, were *Acted* in *Lincolns-Inn-Fields*; *Lear*, being *Acted* exactly as Mr. *Shakespear* Wrote it; as likewise the *Tempest* alter'd by Sir *William Davenant* and Mr. *Dryden*, before 'twas made into an Opera.

(p. 34, 1672) The Jealous Bridegroom, Wrote by M<sup>rs</sup>. *Bhen* [Aphra Behn<sup>1</sup>], a good Play and lasted six days; but this made its Exit too, to give Room for a greater, *The Tempest*.

*Note*, in this Play, Mr. Otway the Poet having an Inclination to turn Actor; Mrs. Bhen gave him the King in the Play, for a Probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous Agony, being dash't,

<sup>1</sup> The Forc'd Marriage, or the Jealous Bridegroom. T. C. 1671. 4to. The first Play she writ. Gildon's *Langbaine*. Acted at his Highness the Duke of *York's* Theatre and printed in quarto, *Lond.* 1671. This, if I mistake not, was the first Play that our Authress brought on the Stage.—*Langbaine*, 1691. p. 20. The Forc'd Marriage, / or the / Jealous Bridegroom. / A Tragi-Comedy. / As it is Acted at His Highnesse / The / Duke of York's / Theatre. / Written by A. Behn. / *Va mon enfant!* prend la fortune—/ *London*, / Printed by H. L. and / R. B. for James Magnus in *Russel-Street*, / near the Piazza. / 1671. / 4<sup>to</sup>.

*spoilt him for an Actor. Mr. Nat. Lee, had the same Fate in Acting Duncan in Macbeth, ruin'd him for an Actor too. . .*

The Year after in 1673. The Tempest, or the Enchanted Island, made into an Opera by Mr. *Shadwell*<sup>1</sup>, having all New in it; as Scenes, Machines; particularly one Scene Painted with *Myriads* of *Ariel* Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweet meats, and all sorts of Viands, just when Duke *Trinculo* and his Companions, were going to Dinner: all was things perform'd in it so Admirably well, that not any succeeding Opera got more Money . . . .

After the Tempest, came the Siege of *Constantinople*, Wrote by Mr. *Nevill Pain*.

(p. 39) All the preceding Plays, being the chief that were *Acted* in *Dorset Garden*, from November 1671, to the Year 1682; at which time the Patentees of each Company United Patents; and by so Incorporating, the Duke's Company were made the King's Company, and immediately remov'd to the Theatre Royal in *Drury-Lane*.

The mixt Company then Reviv'd the several old and Modern Plays, that were the Propriety of Mr. *Killigrew* as, . . . (p. 40) *The Moor of Venice*.

(p. 41) About this time, there were several other new Plays *Acted*. As . . . *Troilus and Cressida*.<sup>2</sup>

(p. 42) *The Fairy Queen*, made into an Opera, from a Comedy

<sup>1</sup> See pp. 178, 217, above.

<sup>2</sup> No doubt "*Troilus and Cressida, or, Truth found out too late*," a Tragedy 4to., 1679. Acted at the Duke's Theatre. One of Mr. *Shakespeare's* altered by Mr. *Dryden*. Gildon's *Langbaine*, 1699, p. 47.

This Play was likewise first written by *Shakespeare*, and revis'd by Mr. *Dryden*, to which he added several new Scenes, and even cultivated and improv'd what he borrowed from the Original.—*Langbaine*, 1691. p. 173. *Troilus / and / Cressida, / or, Truth Found too late.* A / Tragedy / as it is acted at the / Duke's Theatre. / To which is Prefixed, A Preface Contain- ing / the Grounds of Criticism in Tragedy. / Written by John Dryden / Servant to his Majesty. / London . . . Jacob Tonson . . . 1679. 4<sup>o</sup>.

of Mr. *Shakespears*<sup>1</sup>: This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd (p. 43) by the said Mr. *Purcel*, and Dance, by Mr. *Priest*. The Court and Town were wonderfully satisfi'd with it; but the Expences in setting it out being so great, the Company got very little by it.

Note, Between these Opera's there were several other Plays Acted, both Old and Modern. *As, . . . . The Taming of a Shrew. . . .*

[(p. 46) *Note*, From *Candlemas* 1704, to the 23<sup>d</sup> of April 1706. There were 4 Plays commanded to be *Acted* at Court at St. *James's*, by the *Actors* of both Houses, *viz.*

(p. 47) [3] The next was, *The Merry Wives of Windsor*, *Acted* the 23<sup>d</sup>, of *April*, the Queens Coronation Day: Mr. *Betterton*, Acting Sir *John Falstaff*; Sir *Hugh*, by Mr. *Dogget*; Mr. *Page*, by Mr. *Vanbruggen*; Mr. *Ford*, by Mr. *Powel*; Dr. *Caius*, Mr. *Pinkethman*; the Host, Mr. *Bullock*; Mrs. *Page*, Mrs. *Barry*; Mrs. *Ford*, Mrs. *Bracegirdle*; Mrs. *Ann Page* Mrs. *Bradshaw*.]

(p. 50) *Next follows the Account of the present Young Company (which United with the Old, in October 1706) now Acting at Drury Lane; Her Majesty's Company of Comedians, under the Government of Col. Breet.*

(p. 52) Mr. *Dogget*. On the Stage, he's very *Aspectabund*, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congruous to his Looks: He is the only Comick Original now Extant: Witnefs, *Ben Solon*, *Nikin*, *The Jew of Venice*,<sup>2</sup> &c.

*I must not Omit Praises due to Mr. Betterton, The first and now [1708] only remain of the old Stock, of the Company of Sir*

<sup>1</sup> See p. 385, above.

<sup>2</sup> This was the play altered from Shakspeare by Lord Lansdowne in 1701: see Baker, *Biogr. Dram.* ii. 345: "as Rowe remarks, the character of Shylock (which was performed by Dogget) is made comic, and we are prompted to laughter instead of detestation."

William Davenant in Lincolns-Inn-Fields; *he like an old  
Stately Spreading Oak now stands fixt, Environ'd round with brave  
Young Growing, Flourishing Plants: There needs nothing to  
speak his Fame, more than the following [16] Parts.*

*Pericles Prince of Tyre*

. . . . .

*Richard the Third*

*King Lear*

*Hamlet*

. . . . .

*Macbeth*

*Timon of Athens*

*Othello*

. . . . .

*King Henry the Eighth*

*Sir John Falstaff.*

F. J. F.

BOOK-CATALOGUES  
AND  
BOOKSALE-CATALOGUES

## BOOK-CATALOGUES.

[1660-]1680. R. CLAVELL.

The Names of such Playes as have been printed since 1660.

*Antony and Cleopatra*<sup>1</sup>, T<sup>2</sup> . . . . .*Henry the Fifth*, T<sup>3</sup> . . . . .*Hamlet Prince of Denmark*, T<sup>4</sup> . . . . .*Macbeth*, T.<sup>5</sup> . . . . .*Tempest*, C.<sup>6</sup> . . . . .*Troilus and Cressyda*, T.<sup>7</sup> . . .

The / General Catalogue / of / Books, / Printed in / England /  
 Since the Dreadful Fire of London / MDCLXVI. To the  
 End of *Trinity-Term* MDCLXXX. / Together with the  
 Texts of Single Sermons, / With the Authors Names :  
 Playes Acted at both the / Theaters : And an Abstract of  
 the General Bills of / Mortality since 1660. With an  
 Account of the / Titles of all the Books of *Law, Navi-*  
*gation, Musick, &c.* / And a Catalogue of / School Books. /  
 To which is now added a Catalogue of Latin Books /  
 Printed in Foreign Parts and in *England* / since the Year  
 MDCLXX. / Collected by *R. Clavell*. / *London*, / Printed  
 by *S. Roycroft* for *Robert Clavell* at the / *Peacock* in *St.*  
*Paul's Church-Yard*. / 1680. /

The edition of 1699 has these entries :

**Poetry** (p. 107).**Shakespear's Venus and Adonis. J. Wright**<sup>1</sup> ? By Sir C. Sedley, 1677, 4to.<sup>2</sup> Tragedy. 'C.' is Comedy.<sup>3</sup> By the Earle of Orrery, 1672, fol.<sup>4</sup> Publ. by Andrew Clark, 1676, 4to.<sup>5</sup> With Sir Wm. Davenant's alterations, &c., 1673, 1674, 4to.<sup>6</sup> ? By Dryden and Davenant, 1669, 1670, 1674, 1676, 4to.<sup>7</sup> ? By Dryden, 1679, 4to.

(p. 108). **Plays Printed or Reprinted since 1660.**

## A

Antony and Cleopatra. T. . . .

## H

*Henry* the V. T.*Hamlet* Prince of *Denmark*. T.*History* of King *Lear*.*History* of King Richard II*Henry* the 6th in two Parts.

## I

*Julius Cæsar*. T.

## M.

*Macbeth*. T.

## O.

*Othello* Moor *Venice*. T.

## T

*Tempest*. C.*Titus Andronicus*. T.*Timon of Athens* . . . .*Shakespear's* Plays. Reprinted.

1673.

**Dumb.** 13.

A CATALOGUE of BOOKS Continued, Printed and Published  
in *London*, in *Easter Term*, 1673.

Licensed *May* 6. 1673. *Roger L'Estrange*.

**Poetry and Plays.**

*Macbeth*. A Tragedy<sup>1</sup> acted at the Dukes Theatre. In quarto,  
price sticht 1s. Printed for *W. Cadman* at the Popes Head in  
the *New Exchange*. (sign. Q bk, col. 2)

<sup>1</sup> With all the alterations, amendments, additions, and New Songs, by  
Sir William Davenant. Also in 1674.



1674.

Numb. 18.

A CATALOGUE of BOOKS Continued, Printed and Published  
in *London* in *Trinity Term*, 1674.

---

Licensed *July* 6. 1674. *Roger L'Estrange*.

---

**Poetry and Plays.**

*Macbeth*, a Tragedy ; with all the Alterations, Amendments,  
Additions, and new Songs<sup>1</sup>: As it is now Acted at the Dukes  
Theatre: In quarto: price fiftie 1s. (sign. C c 2, col. 2)

1675.

Numb. 1.

A CATALOGUE of BOOKS Continued, Printed and Published  
at *London* in *Michaelmas Term*, 1674 [1675]

---

Licensed *Novemb.* 25. 1674. *Roger L'Estrange*.

---

**Poetry and Plays . . . .**

The Tempest or the Enchanted Island<sup>2</sup>: A Comedy as it is now  
acted at his Royal Highness the Duke of *York's* Theatre<sup>3</sup>; in  
quarto; price 1s. . . . printed for *Harry Herringman* in the *New*  
*Exchange*. (sign. A2, bk. col. 2)

<sup>1</sup> By Sir William Davenant.

<sup>2</sup> By John Dryden and Sir Wm. Davenant.

<sup>3</sup> Duffett's *Mock-Tempest* (see above, page 209) is entered in Number 2  
(Hilary Term, 1674-5), sign. C, back, col. 2.

1676.

Dumb. 6.

A CATALOGUE of BOOKS Continued, Printed, and Published at *London* in *Hilary-Term*, 1675[-6].

---

Licenced *Feb.* 10. 1675[-6]. *Roger L'Estrange.*

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**Poetry and Plays.** [p. 2, col. 1] sign. I, bk.

The Tragedy of *Hamlet*, Prince of *Denmark*, as it is now acted at his Highness the Duke of *Yorks* Theatre. By *Will. Shakespear*, in *quarto*, price sticht 1s. printed for *J. Martyn*, and *H. Herringman*, at the Bell in *St. Pauls Churchyard*, and the Blew-Anchor in the *New-Exchange*.

**Books Reprinted.**

*Venus and Adonis*, a Poem. By *Will Shakespear*, price 6d. Printed for *F. Coles*, *T. Vere*, *J. Wright*, and *J. Clark*. [sign. 12 bk. col. 2]

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1680 (?)

*English* in Quarto.

6 { Volume of 4 Plays. Tyrannick Love, Tempest,<sup>1</sup> Villain, Tartuffe. And a defence of an Essay of Dramatique Poefie. [sold for "0—4—1".] . . . .

11 { ——— Of 16 Old Plays, by *Beaumont* and *Fletcher* (viz.) *Thierry* and *Theodoret*, *Cupids Revenge*, *King and no King*, *Monfieur Tho.* Faithful Shepherdes, *Philafter*, Two Noble Kinsmen<sup>2</sup>, *Maids Tragedie* . . . .

[The above entries are on p. 66 of the *Bibliotheca Bisseana*: the Catalog of the books of Sir Edward Bysshe, Clarencieux King of Arms (who died Dec. 15, 1679<sup>3</sup>) to be sold by Auction at the Woolfack in Ivy Lane near Pater-Noster-Row, on Nov. 15, (? 1680,) tho' the Catalog implies his being alive.]

<sup>1</sup> Dryden's recast.

<sup>2</sup> I suppose this had Shakspeare's name on the Title-page, as in the original Quarto.

<sup>3</sup> See his Life by Thomson Cooper in *Dict. National Biography*.

1681.

**Numb. 5.**

A CATALOGUE of BOOKS Continued, Printed and Published at *LONDON*, In *Michaelmas* Term. 1681.

*Reprinted . . .*

*Othello*, the Moor of *Venice*. A Tragedy, as it hath been divers times acted at the Globe, and at the *Black-Fryers*, and now at the Theatre Royal, by his Majesties Servants. Written by *William Shakespear*.<sup>1</sup> quarto: price 1s.

1683, 1684.

**Numb. 13.**

A CATALOGUE of BOOKS Continued, Printed, and Published at *LONDON*, in *Michaelmas*-Term, 1683.

*Reprinted.*

[22. The Rehearsal . . . . . ]

23. The Tragedy of *Hamlet* Prince of *Denmark*, as it is now acted<sup>2</sup> at his Highness the Duke of *York*'s Theatre, by *William Shakespeare*, both printed for *R. Bently*, in *Russel* street in *Covent Garden*.  
(sign. Kk 2, col. 1)

[1684]

**Numb. 14.**

A CATALOGUE of BOOKS Continued, Printed and Published at *LONDON* in *Hillary*-Term, 1683

4

*Reprinted.*

8. *Julius Cæsar*, a Tragedy, as it is acted at the Theatre Royal; Written by *W. Shakespear*, quarto, price 1s. Sold by *R. Bentley* in *Russel-street* in *Covent-garden*, *J. Knight* and *F. Saunders* on the New Exchange.

<sup>1</sup> Altered by Dryden. Other editions in 1670, 1674, 1687.

<sup>2</sup> *Hamlet*, by Betterton. 'In this edition . . . *Hamlet*'s instructions to the players are marked for omission.'—Bohn's *Lowndes*, 2277, col. 2.

1686.

Catalogi / Variorum / In Quavis / Lingua & Facultate / Insigniam / *Tam Antiquorum quam Recentium* / Librorum / *Richardi Davis* Bibliopolæ. Pars Secunda. / Quorum Auctio (in gratiam & commodum Eruditorum) Oxoniæ habenda est è regione / Ecclesiæ D. Michaelis, Octobris 4, 1686. . . . .

(p. 114) 457 Shakespear's (Will.) Comedies Histories and Tragidies [so] Lond. 1685.<sup>1</sup>

1687.

<sup>2</sup> A / Catalogue / of the Libraries / of / Mr. *Jn. Copping*, late of *Sion Colledge*, Gent. / and / *Anscel Beaumont*, late of the *Middle Temple*, Esq ; / With others / . . which are / to be exposed to Sale by way of *Auction* at / *Jonathan's* Coffee-House, in *Exchange-Alley* in *Cornhil*, / London, on *Monday* the 21<sup>st</sup> Day of March 168 $\frac{6}{7}$

p. 2. *Divinity, History, &c*, in Folio.

62 Shakespears Plays.

<sup>1</sup> In the Catalog 'Bibliothecæ Nobilissimæ' to be sold at 'Roll's Auction-House in Petty-Canon Hall in Petty-Canon Alley,' in St. Paul's Churchyard, Feb. 169 $\frac{4}{5}$ , No. 597 is '*Shakespear's* Plays, 1664'.

<sup>2</sup> This *Richard III* in a Booksale Catalog of 1681, is not Shakspeare's: see Bohn's *Lowndes*, p. 2085, col. 2:

"Catalogus Librorum . . Gvlielmi Ovtrami . . Nec non . . D. Thomæ Gatakeri . . . . Quorum Auctio habebitur Londini, ex Adverso Areæ Warwicensis, in Vico vulgo dicto ~~Warwick-Lane~~, 12 Decembris 1681. Per *Gulielmum Cooper* Bibliopolam. p. 61. Volumes of Tracts in Quarto. 12 . . . King Richard the third reviv'd, *London* 1657."

At the sale of the books of Stephen Watkins, Dr. Thomas Sherley and another, held at the sign of the Golden Lion, opposite the Queen's Head in Pater-Noster-Row, on June 2 [print '*Maii*' corrected] 1679, among the 'Manuscripts in Folio,' p. 30, No. "322 *Richardus Tertius*, 2 parts; a sort of Play in Latine Verse," was sold for 6*d*.—"o—o—6."—Brit. Mus. 821. i. 1, art. 10.

1687.

**Numb. 25.**

A CATALOGUE of BOOKS Continued, Printed and Published  
at *London* in *Hillary-Term*, 168 $\frac{6}{7}$

*Poems, Plays.*

3. *Titus Andronicus*, or the Rape of *Lavinia*, acted at the  
Theatre Royal, a Tragedy altered from Mr. *Shakespear's* Works,  
by Mr. *Ed. Ravenscroft*, quarto. Printed for *J. Hindmarsh* at the  
Golden Ball in *Cornhill*. (sign. M m m, bk. col. 2.)

1690.

**Numb. 37.**

A CATALOGUE of BOOKS Continued, Printed and Published  
at *London*, in *Trinity-Term*, 1690 . . . .

*Reprinted.*

10. *The Tempest*, or the Enchanted Island,<sup>1</sup> a Comedy, as it  
is now acted at Their Majesty's Theatre, 4to. These three<sup>2</sup>  
printed for *R. Bentley* at the *Post-house* in *Russel-street*, *Covent-*  
*Garden*. (sign. Q q q q, col. 2)

1691.

**Numb. 42.**

A CATALOGUE of BOOKS Continued, Printed / and Published  
in *London* in *Michaelmas=Term*, 1691.

*Reprinted. .*

30. *Julius Cæsar*: a Tragedy, as it is now acted at their  
Majesties Theatre-Royal, written by *William Shakespear*: 4to  
price 12d.<sup>3</sup>

<sup>1</sup> By Dryden and Davenant.

<sup>2</sup> '8. *The Kind Keeper*, or Mr. *Limberham*' ; & 9. *The 'Rival Queens*,  
or the death of *Alexander* the Great,' are the other two.

<sup>3</sup> Earlier editions : 'Lond. n. d. (1680) 4to. On the reverse of the title  
is a List of the Actors, in which Betterton is set down for acting Brutus.—  
Lond. 1684, 4to.'—Bohn's *Lowndes*, 2283, col. 1.

35. *The Tempest, or the Enchanted Island*,<sup>1</sup> a Comedy: As it is now acted at their Majesties Theatre in *Dorset-garden*, 4to. price 12d.

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29 NOVEMBER, 1687.

*On Tuesday the 29th. of this Instant November, 1687. at the Black-Swan in St. Pauls-Church-Yard, amongst the Woollen-Drapers; will be Sold by Auction the English part of the Library, of the (Rev. Mr. W. Sill late Prebend of Westminster, Deceased) consisting of Divinity, History, Philology, &c. in all Volumes Curiously Bound . . . . .*

(p. 91) English Miscellanies in Folio.

(p. 93) 98. W. Shakespear's *Comedies, Histories and Tragedies* <sup>2</sup>  
 . . Lond. 1632.

<sup>1</sup> This edition of 1691 isn't noted in Bohn's *Lowndes*, 2299, col. 1.

<sup>2</sup> (No.) 156. *Stubbs* his *Anatomy of Abuses*. Both Parts—1584 (p. 101).

## BOOKSALE-CATALOGUES, 1678-92.

13 May 1678.

Catalogus / Librorum / In Quavis Lingua & Facultate insignium / Instructissimarum Bibliothecarum / Tum clarissimi Doctissimique Viri / D. Doctoris Benjaminis Worsley, / Tum / Duorum Aliorum Doctrina Præstantium : Quorum Auctio habebitur *Londini* / in Œdibus è regione signi Gallinæ cum Pullis in / Vico vulgò dicto *Patcr Paster=Row.* / *Maii* 13. 1678. / Per *Joan. Dunmore & Ric. Chiswell*, Bibliopolas. / Catalogi gratis distribuuntur ad Insigne Trium Bibliorum in Vico / dicto *Ludgate=street*, & Rosæ Coronatæ / in Cæmeterio Paulino. 1678 / 4<sup>to</sup>. 2, 26, 51, 58, 13 pages. (The prices are marked in MS. in the British Museum copy.)

*ENGLISH in Folio* (p. 1—9, 364 nos.)

303. Shakespear (W.) his Comedies, Histories and Tragedies.<sup>1</sup>

(a)

0—16—0

304. ——— Idem iterum 1663. (i)

1—8—6

No explanation is given of the letters *a* and *i* which often occur throughout the catalogue. These were the first copies of Shakspeare sold in England by Book Auction, and this was the fourth auction of books in England. The previous auctions were those of the libraries of Dr. Lazarus Seaman, 31 Oct. 1676 ; of Thomas Kidner, A.M., Rector of Hitchin, Herts, 6 Feb. 167<sup>6</sup> ; and of William Greenhil, Vicar of Stepney, 18 Feb. 167<sup>7</sup>.

Coke upon Littleton, London, 1670, fol. sold for 16s. ; Ben Johnson's Works, 2 vols. fol. 1640 for £1 13s. 6 ; King James Works, fol. 1616 for 19s. ; Raleigh's *History of the world*, 1614, fol. for 18s. ; Spencer's *Fairy Queen*, &c., 1617, fol. for 15s. ; Stow's *Survey of London*, 1633, fol. 26s. ; Speed's *Maps of Great Britain*, etc., 1676, fol. 35s. Holyoke's *Latin Dictionary*, 1677, fol. 24s. 6d. ; Plutarch's *Lives and Morals*, 2 vols. 1603, 1612, fol. for 27s. 6d. ; The same 2 Vol, 1657, fol. 34s. ; so that the two Shakspear folios sold for comparatively high prices.

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<sup>1</sup> Dibdin, *Bibliomania*, p. 307, ed. 1876, says that this was the 2<sup>nd</sup> Folio of 1632 ; but the *Idem* of no. 304 implies that it was the 3<sup>rd</sup> Folio of 1663.

Among the *English in Octavo*

822. Sport upon Sport, in Selected pieces of Drollerie. 1672 (a)  
 823. Scarronides, or *Virgil Travestie*: a Mock-Poem, 2 parts in 2 Vol.  
 [no date]  
 824. Scoffer Scoft; Some of *Lucians* Dialogues in *English-Fustian*.  
 1675 (a)  
 Sold for 3s.

PONSONBY A. LYONS.

14 Nov. 1678.

Catalogus / Variorum et Insignium Librorum Instructissimarum Bibliothecarum / Doctiss Clarissimorumq; Virorum / D. *Johannis Godolphin*, J. U. D, / et / D. *Oweni Phillips*, A.M. / & Scholæ *Wintoniensis* Hypo-Didascali, / Quorum Auctio habebitur *Londini* / in Vico Vulgo dicto ~~Westmorland~~=Court in St. *Bartho-lomews*-Close Novembris 11, / Per *Gulielmum Cooper* Bibliopolum. / Catalogi Gratis Distribuentur ad Insigne Pelicani in Vico Vulgo / dicto *Little-Britain* 1678, / 4<sup>to</sup>, 52, 59 pages. The prices are marked in MS. in the British Museum copy.

## Bundles of Pamphlets. (p. 36 to 59; 77 nos.)

- Elkan. Settles Love and Revenge, a Tragedy . . . . 1675  
 W. Shakespears Tragedy of Hamlet Prince of Denmark  
 1676  
 The Tragedy of Macbeth with all the Additions . 1674  
 The Comical Revenge, or Love in a Tub . . . . 1664  
 26. The Wedding, written by James Shirley . . . . 1660  
 The Antipodes, A Comedy, by Rich. Brome . . . . 1640  
 The Unfortunate Favorite, a Tragedy . . . . 1664  
 A Cure for a Cuckold, by Jo. Webster and Will Rowley . 1661  
 The Converted Courtezan, by Th. Dekker . . . . 1604  
 Loves Victory, by Will Chamberlain . . . . 1658  
 Sold for 0—3—10.

Bundle 37 consisting of

- Pericles Prince of Tyre by Will. Shakespear . . . . 1635  
 and 11 other plays sold for 0—5—6.

All the above appear to have been in Quarto. P. A. L.

2 May, 1684.

Catalogus / Librorum / Reverendi Doctiq; Viri / *Matth. Smallwood*, S. T. P. / & Decani de *Lychfield* nuper Defuncti. / Quorum Auctio habebi-



tur *Londini* / in *Collegio Greshamensi* in Vico Vulgo dicto *Bi/shops-gate-street*, 2 die *Maii* 1684. / \* \* \* *Londini*, 1684. / 4<sup>to</sup> 36 pages. The prices are marked in MS. in the British Museum Copy.

English in Folio (p. 23—25, 104 nos.)

99. Shakespear's (Will.) Comedies, Histories, and Tragedies, 3<sup>d</sup> Edition. 1664. 0—15—6.

("Spenser's Fairy Queene, with other Works of Poetry, 1611., fol. sold for 4s. 1d. Ben Johnsons Works or Plays. First Vol, 1616, fol. 12s. Chaucer the Ancient Poet (Geffray) his Works perfect and fair, fol. 7s.)

(Ogilby's Virgil, 1654 (with Sculptures and gilt-Leafs, sold for 15s. 3d. Beaumont & Fletchers comedies and Tragedies, 1647, for 8s. Ben Johnsons Plays. First Volume, 1616. 12s.)

Matthew Smallwood succeeded as Dean of Lichfield in 1671, and died 26 April, 1693. PONSONBY A. LYONS.

In 1684, 'A Catalogue of PLAYS, Printed for R. Bentley,' contains, out of 67 Plays, 4 of Shakspeare's : nos.

30. Hamlet, Prince of Denmark, *a Tragedy* . . .

39. King Leare . . .

43. Moor of Venice . . .

95. Julius Cæsar . . .

(In Nat. Lee's *Constantine the Great*. Printed by H. Hills, jun. R. Bently, 1684.)—F. J. F.

*Easter Term.* 1685.

*Reprinted.*

4. Mr *William Shakespears* Comedies, Histories and Tragedies. Published according to the true original Copies. The fourth Edition. *Folio*. Printed for *H. Herringman*, and sold by *J. Knight*, and *F : Saunders* at the blew Anchor in the lower walk of the *New Exchange*.

A catalogue of Books Continued. (*Numb.* 19.) Printed and published at *London* in *Easter-Term.* 1685.

PONSONBY A. LYONS.

8 Sep. 1685.

Bibliotheca Sturbrigensis, sive Catalogus Variorum Librorum, Antiquorum et Recentiorum Plurimis Facultatibus Insignium, Per Auctionem Vendendorum (In Gratiam Celeberrimæ Cantabrigiensis Academiæ) In Nundino Sturbrigiano, Prope Cambridg) Octavo die *Septembris*, 1685. Per *Edwardum Millingtonum*, Bibliopolam, Lond. Catalogues are gevin to all Gentlemen-Scholars, &c. at the several Coffee houses in Cambridg, 1685. 4<sup>to</sup>. 18 (Latin books), 12 (English). 1154 titles.

To the Reader. \* \* \* This *Auction* will begin on *Tuesday* the 8<sup>th</sup> day of *September*, at the Auction-Booth in *Sturbridg-Fair*, from the Hours of Eight in the Morning to Eleven, and from One in the Afternoon to Five in the Evening ; and there continue daily until all the Books are sold.

*Miscellanies in Folio* ; viz. *History, Voyages, Travels, Military, Law, Heraldry, &c.* (p. 7—10, 101 nos.)

98 *Shakespears Works* ; viz. *Comedies, Histories, Tragedies,*

1685

Millington did not offer Shakspere for sale in his Catalogue for the fair of 1684.

PONSONBY A. LYONS.

19 Oct. 1685.

Catologus Variorum Librorum ex Bibliothecis Selectissimis Doctissim. Virorum Nuperime Defunctorum Quorum Auctio habebitur *Londini* in *Ædibus Johannis Bridge*, Vulgo dicto *Bridges Coffee-House* in *Popes Heaa Alley* in Cornhill 19 die Octobris 1685. 4<sup>o</sup>. 288 pages.

The title page of the British Museum copy is marked in a contemporary hand, "Thomas' Parkhursts booksellr." "This Sale consists of the Libraries of two Learned Men deceased" (Address to the Reader).

Among the "*Volumes of Miscellanies in Quarto bound*" is :—

53. Antonio's revenge, the 2d part. Tragedy of Andronicus. Cupids revenge by Fletcher ; with 8 more playes by Shakespear, &c. *wants the end.*

PONSONBY A. LYONS.

30 Nov. 1685.

A Catalogue Containing Variety of Ancient, and Modern English Books in Divinity, History, Philology, Philosophy, Physick, Mathematicks, &c. Together with Bibles, Testaments, Common Prayers, Singing Psalms, &c. of the best Prints in all Volumes ; Will be exposed to Sale (by way of Auction or who bids most) at Petty-Canon-Hall in *Petty-Canon-Alley* on the

North side of *St Paul's* Church-yard, entring into *Pater-Noster-Row*, the 30<sup>th</sup> day of *November* 1685. By *Edward Millington Bookseller*. 4<sup>to</sup>.

*English in Folio.* (p. 1—7, 326 nos.)

288. *Shakspear's Playes* . . . . . 1685  
PONSONBY A. LYONS.

A Collection of Choice Books in Divinity, History, Philosophy, Herauldry, Horsemanship, Husbandry, with Variety of Books of Voyages, Travels, as also of Romances, Plays, Novels, &c. Curiously Bound. Will be exposed to sale by way of Auction at *Bridges* Coffee-House in *Popes-Head-Alley* over-against the *Royal Exchange* in *Cornhill* on *Monday* the 8<sup>th</sup> day of *February*, 1685. By *Edward Millington*, Bookseller. 4<sup>to</sup>. 48 pages.

*Poetry, Plays, Romances, Novels, &c.* Folio.

24. *Shakespear (Will)* his Comedies, Histories and Tragedies  
1685

*Bundles of Plays. Quarto.* (30 nos.)

- 6 { Six Comedies and Tragedies (*viz.*) *The Amorous Fryars. Tamer-*  
*lane the Great. Lucius Junius Brutus. Wrangling Lovers.*  
*Othello the Moor of Venice. And the Modist Lovers* . . .  
9 { Six Comedies and Tragedies (*viz.*) *Wrangling Lovers. Othello*  
*the Moor of Venice. Sir Fopling Flutter. Venice preserved.*  
*Gloriana and the Plain Dealer* . . . . .  
10 { Six Comedies and Tragedies (*viz.*) *Modist Lovers. Thyestes.*  
*The Marchants Wife. The London Chanticleres. Madam Fickle.*  
*And the History of King Lear* . . . . .  
17 { Six Comedies and Tragedies (*viz.*) *The Spanish Rogue. The*  
*French Puritan. Mithrodates king of Pontus. History of*  
*Richard th 2d. Dame Dobson. And the heir of Morocco* . .  
19 { Six Comedies and Tragedies (*viz.*) *The Mock-Tempest. The*  
*Atheist. The Virtuous Wife. Macbeth. The Wild Gallant.*  
*And Piso's Conspiracy.* PONSONBY A. LYONS.

1686.

Catalogus / Variorum / in quavis / Linguo & Facultate / Insignium / Tam  
*Antiquorum quam Recentium* / Librorum / *Richardi Davis* Bibliopolæ /  
Quorum Auctio (in gratiam & commodum Eru/ditorum) *Oxonie* habenda

est è regione/ Ecclesiæ D. Michaelis, Aprilis. 19. 1686./ 4<sup>to</sup>. 212 pages.  
The prices are marked in MS. in the British Museum copy.

English Miscell. . Folios. (p. 147)

450. *Shakespear's* (W.) Comedies, Histories and Tragedies  
[4th ed.] . . . Lond. 1685

Sold for "o. 18. o."

English Folio (p. 211.)

68. William Shakespeares Comedies, Histories and Tragedies  
[2nd. ed.]. London. 1632

Sold for "o. 15. 1."

Among these English Folios, Bysshop Jo. Hackets Century of Sermons, 1675 sold for 15s. 6d. The works of the author of the Whole Duty of Man for 16s. The History of the Jews by Josephus, last edition with Sculpture, 1683, for 15s. 6d. Holyoake Latin Dictionary for 15s. 10d. Beaumont and Fletchers Fifty Comedies and Tragedies, 1672, for 15s. 10d.—P. A. L.

Catalogus Universalis Librorum in Omni Facultate, Linguae Insignium, & Rarissimorum; \* \* \* Londini, apud JOANNEM HARTLEY Bibliopolam, exadversum *Hospitio Grayensi* in vico vulgo *Holburn* dicto. MDCXCIX. 12mo, 2 vols. Vol. II. p. G<sup>1</sup>, 33.

English in Folio. [p. G 5.]

*Shakspears* (W.) Comedies, Histories, and Tragedies, *Best Edit.* Lond. 1685. PONSONBY A. LYONS.

17 Feb. 1687.

A Catalogue of English Books: in Divinity, Humanity, Philology, History, &c. of Mr. *Charles Mearne's*, late Bookseller to His Majesty; which will be exposed to Sale by Auction, at Richards' Coffee-House in *Fleetstreet*, near the *Middle-Temple* Gate, on *Thursday*, the 17th day of this Instant February 1687. By Edward *Millington* Bookseller. 4to. 1818 nos.

*English Miscellanies in Folio.* (173 nos.)

156. *Shakespear's* (Will.) Comedies Histories and Tragedies.  
1685

Appendix.—English Miscellanies in Folio. (200 nos.)

186. *Shakespeare, &c.* 1685. PONSONBY A. LYONS

21 Nov. 1687.

Bibliotheca Illustris sive Catalogus variorum Librorum \* \* \* \* Quorum Auctio habebitur Londini at Insigne Ursi in Vico dicto Ave Mary Lane, prope Templum D. Pauli. *Novemb.* 21. 1687. Per T. Bentley, & B. Walford, Bibliopolas, Lond. 4<sup>to</sup>, 94 pages, 4161 nos. The library of a great man deceased, price 6d.

(This seems to be the first auction catalogue for which a charge was made.)

*English Folio omitted.* (p. 94. 37 nos.)

27. *W. Shakespear's Works, viz. Comedies Histories and Tragedies*, Oc. 4. Edit. . . . . Lond. 1685  
PONSONBY A. LYONS.

13 Feb. 1688.

Catalogus Librorum Roberti Scott Bibliopolæ Regii *Londinensis* In quavis Linguo & Facultate Insignium Ex variis Europæ Partibus Advectorum, Quorum Auctio habenda est Londini, ad Insigne Ursi in Vico (vulgo dicto) *Ave-Mary-Lane*, prope *Ludgate-street*, Decimo Tertio Die *Februarii*, 1688. Per *Benjaminum Walford*, Bibliopolam Londinensem. 4<sup>to</sup>, 176 pages. 8667 nos. A copy in the British Museum has prices marked in MS.

*English Miscellanies in Folio.* (p. 166—169, 166 nos.)

57. *W. Shakespears Plays Collected into one Volume* 1685  
—15—6  
157. *W. Shakesphears works* . . . . . 1685 —15—4  
PONSONBY A. LYONS.

1691.

821. i. 9.

'Catalogus Variorum Librorum in Linguis et Facultatibus Omnigenis Insignium Sive Bibliotheca Instructissima Doctissimi cuiusdam Generosi Nuperimmo Defuncti \* \* \* Quorum Auctio habebitur apud *TOM's Coffee-House* junto *Ludgate* Die *Jovis* 26 Martii hora tertia post Meridian. [1691. p. 30.]

*English Divinity, History, Poetry, Travels and Miscellanies in Folio.*

56. *Shakespear's Works*, best Edition. . . London. 1664  
—P. A. LYONS.

18 Ap. 1692.

Bibliotheca Ornatissima : or, A Catalogue of Excellent Books As well *Greek, Latin, &c.* as *English*, in all Faculties. As also of Divers Extraordinary, and choice Manuscripts which will be Sold by Auction at *Wills'* (lately *Roll's*) Coffe-house, over-against the *North* Door of *St. Pauls*, in *St. Paul's* Church-yard, *London*, on April 18. 1692. By Nathaniel Rolls. 4<sup>to</sup>. 72 pages.

English Miscellanies in Folio (220 nos).

15 Shakespears Comedies Histories and Tragedies.<sup>1</sup> . 1685

—PONSONBY A. LYONS.

(In 1726 we learn that only 15 of Shakspeare's plays had been acted with applause : this from

“ A Compleat Catalogue of all the Plays That were ever yet Printed In the English Language. Containing The Dates and Number of Plays Written by every particular Author : An Account of what Plays were Acted with Applause, and of those which were never Acted ; and also the Authors now Living. In Two separate Alphabets. Continued to the present year 1726. The Second Edition, London Printed for W. Mears, at the Lamb without Temple-Bar. MDCC.XXVI. Price One Shilling stitch'd.

N.B.—Those Plays that follow with this \* Mark were acted with Applause. See page 119, above.]

<sup>1</sup> A later one, dated 29 June 1698, is this :—

Bibliotheca Levinziana sive Catalogus Diversorum Librorum Plurimis Facultatibus, Linguisque variis, præ-cæteris Excellentium, Quos Ingenti sumptu, & summa curâ sibi procuravit, Doct. G. Levinz M.D. in Academ. Oxoniensi S. Joh. Colleg. Præses dignissimus, nec non Ling. Græcæ Professor Regius. Quorum Auctio Habenda est in Gratiam Doctissim. Virorum Academ. Oxon. in Edibus Banisterianis prope Northgate (29) die Junii 1698. per Edwardum Millingtonum Bibliopol. Londin. 4<sup>to</sup> 76 pages. 3409 nos. “with about 200 more Volumes Bound, Sticht in Bundles of all sorts Ancient and Modern ; \* \* \* Of Plays and Poetry, History, &c.”

*Miscellanies in Folio, History, &c.* (98 nos.)

54. Shakespear's Comedies, Histories and Tragedies . 1664 among *Miscellaneous Tracts*. No. 30 contained “The Tempest” with six other plays ; no. 38 “History of K. Richard II.” with 8 others ; no. 40 “Timon of Athens” and 10 others ; no. 42 “Henry VI 2 parts” and 10 others ; no. 43 “Mackbeth” and 12 others ; no. 44 “Anthony and Cleopatra,” “Troilus and Cresseida,” and 9 others.

## APPENDIXES

- A. LIST OF EXCLUSIONS.
- B. SHAKSPERE'S INFLUENCE.
- C. J. M.'S "NEW METAMORPHOSES."
- D. J. BODENHAM'S "BELVEDERE," BY  
CHARLES CRAWFORD.

# APPENDIX A.

## LIST OF EXCLUSIONS.

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### I. PASSAGES MISTAKEN FOR ALLUSIONS.

- The Schoole of Abuse: by Stephen Gosson 1579  
 ("Some plaiers modest, if I be not deceived." Sig. C 6, *bk.*)
- Letter from Sir Philip Sidney to Secretary Walsingham,  
 dated "Utrecht, this 24th of March" . . . 1586  
 (Mentioning "Will, my lord of Lester's jesting plaier." See  
 Mr. Bruce in *Shakespeare Society's Papers*, vol. i, 1844, p. 88.)
- An Epistle to the Gentlemen Students of both Universi-  
 ties: by Thomas Nash . . . . . 1587  
 (This is prefixed to Robert Greene's *Menaphon*, 1589. It con-  
 tains the famous passage on "English *Seneca*," and "whole  
*hamlets*; I should say, handfuls, of tragical speeches."  
 (Sign. \* \* 3.) Compare an epigram "of one y<sup>t</sup> had  
 stolne much out of Seneca," in the Dr. Farmer Chetham  
 MS., ed. Grosart, for the Chetham Society, 1873, Part I,  
 vol. i. p. 84. See also Mr. C. E. Browne in *Notes &*  
*Queries*, 5th S. i. 462.)  
 [The Rev. Mark Pattison kindly points out that this *Epistle*  
 may have been written in 1587. Backwards, Nash  
 mentions the recently-published Warner's *Albion* (1586);  
 forwards, he speaks of the *Anatomie of Absurdities*, which  
 was entered on the Stationers' Register, 19 Sept. 1588, as  
 in the future,—“It may be, my *Anatomie of Absurdities*  
 may acquaint you ere long with my skill in surgery.”  
 Lowndes and Hazlitt doubtfully put an edition of Greene's  
*Menaphon* in 1587. L. T. S.]
- The Anatomie of Absurditie: by Thomas Nash (sig. A i,  
 bk., of ed. 1590), is too early to refer to *Ven. and Ad.* 1589
- The Teares of the Muses: by Edmond Spenser . . . 1590  
 (Mentioning "Our pleasant Willy," in the complaint of  
 Thalia.)  
 [Mr. J. W. Hales (Globe ed. of Spenser, pp. xliv—xlvi)  
 believes that this referred to Shakespere, so also Mr.



and Mrs. Cowden Clarke (see their edition of Shakespeare, 1878, p. xxv); Dr. Grosart now agrees with Dr. Nicholson that Lyly may have been intended, decidedly not Shakespeare. (See too, Malone's *Life of Shakspeare*, 1821, Vol. II. p. 225. In 1590 Shakespeare had written nothing but *Love's Labours Lost*, and possibly parts of *Titus Andronicus* and 1 *Henry VI.*) Mr. Collier points out proof that Sidney (who died 1586) may have been the "Willy" intended (*Introd. to Seven English Miscellanies*, p. xviii). Dr. Furnivall, who was once in favour of Lyly, writes, May 27, 1879: "Having seen the contemporary entry of 'Tarlton' opposite the Willy passage in the 1611 edition of Spenser's *Minor Poems* in the copy that Prof. Brewer gave Mr. Halliwell-Phillipps, and being convinced that Spenser referred to a comic actor, not a dramatist, I accept Tarlton as the Willy, though his name was Dick." As shown by Mr. Collier, Sir Philip Sidney was alluded to as "Willy," which seems to have been used as a term of affectionate reference. Mr. Furnivall finds that other MS. identifications in the same hand in this volume are correct. This seems to settle the question. L. T. S.]

[Four Letters, & certaine Sonnets: especially touching Robert Greene and other parties by him abused; Third Letter, pp. 48, 49: by Gabriel Harvey . . . 1592

(It was conclusively pointed out by Mr. R. Simpson in a letter to the *Academy*, Oct. 17, 1874, that the supposed allusions in this letter are, not to Shakespeare, but to one of the Harvey family and to Nash. Dr. Ingleby, convinced by the statement, printed a Postscript to his Introduction to the *Allusion Books* (New Sh. Soc., 1874), reproducing Mr. R. Simpson's letter, for circulation among the members of the New Shakspeare Society. L. T. S.)]

Wits Miserie and the Worlds Madnesse, discovering the Devils Incarnate of this age: by Thomas Lodge . . . 1596

(The ghost, "Hamlet, revenge!" p. 56. This points to an older play on the subject of Hamlet.)

[Warning for Fair Women: a play . . . . 1599

("A filthy whining Ghost \* \* cries Vindicta! Revenge, Revenge!" *Induction*. Refers to the older Hamlet.) L. T. S.]

The Poetaster : by Ben Jonson . . . . . 1601

(See *Note*, below.)

['Tis merrie when Gossips meet, by Samuel Rowlands . 1602

(P. 22 of reprint of 1818 quotes the proverb,

“blacke-bearded men

Are precious pearles in beauteous womens eyes,”

cited in *The Two Gentlemen of Verona*, Act V. sc. ii.)

The Tragedie of Darius : by W. Alexander, E. of Stirling 1603

(Contains a passage in Darius' second long speech, sign. H, Act IV. sc. ii, resembling “The cloud-capt towers,” &c., *Tempest*, Act IV. sc. i.)

The Black Book . . . . . 1604

(“Can we not take our ease in our Inne,” sign. B 4. A proverbial saying, e.g. J. Heywood's *Epigrammes vpon Proverbes* 1562, Spencer Society's reprint, p. 132 ; Jonson's *New Inn*, Act I. sc. i ; and, earlier, *The Pilgrim's Tale*, printed in Thynne's *Animadversions*, Chaucer Society, 1875, p. 77.) L. T. S.]

Paper's Complaint : by John Davies, of Hereford . . . 1611

(The words “there's one forthcoming yet,” line 301, do not refer to Shakespere. See vol. i. p. 220.)

Essayes and Characters : by John Stephens . . . . . 1615

(He was friend to Ben Jonson, and himself the author of one long tragedy, *Cynthia's Revenge*. See *Notes & Queries*, 4th S., iii. 550. The description of “A worthy Poet” is ideal, and the passages relating to his supposed works do not fit Shakespere's case.)

[The New Inn, by Ben Jonson, Act I. sc. i. . . . . 1629

(The passage beginning “all the world's a play,” not necessarily copied from Shakespere, the idea being common to the times. See examples in *Introd. to As You Like it*, Clarendon Press edition, pp. xxxiii—xxxv, and particularly in Ward's *Hist. Eng. Dramatic Literature*, I. 402. It was used, too, by Cervantes in *Don Quijote*, see after, p. 428.)

Silex Scintillans, or Sacred Poems and Private Ejaculations: by Henry Vaughan, Silurist . . . . 1655

(Preface, sign. B 2, back. "Mr. George Herbert, whose holy life and verse \* \* gave the first check to a most flourishing and advanced wit of his time." Dr. Grosart once thought this referred to Shakespere, but now believes Cowley was meant. Shakespere is impossible, because Herbert first published the *Temple* in 1631.) L. T. S.]

[Ben Jonson's *Poetaster*, acted in 1601.

[In the conversation upon Virgil],—

"*Tibullus*. . . . That, which he hath writ,  
Is with such judgement labour'd, and distill'd  
Through all the needfull uses of our lives  
That could a man remember but his lines,  
He should not touch at any serious point,  
But he might breathe his spirit out of him.

*Cæsar*. You meane, he might repeat part of his workes,  
As fit for any conference he can use?

*Tibullus*. True, royall Cæsar. *Cæs*. Worthily observ'd:  
And a most worthie vertue in his workes.  
What thinks materiall *Horace*, of his learning?

*Horace*. His learning savours not the schoole-like glosse,  
That most consists in *ecchoing* wordes, and termes,  
And soonest wins a man an empty name;  
Nor any long, or far-fetcht circumstance,  
Wrapt in the curious generalities of artes:  
But a direct, and *analyticke* summe  
Of all the worth and first effects of artes.  
And for his *poesie*, 'tis so ramm'd with life,  
That it shall gather strength of life, with being,  
And live hereafter, more admir'd, then now."

(*The Poetaster*, Act V. sc. i. *Works*: 1616, [fol.] p. 332.)

This striking passage, which, taken by itself, seems so well to fit the description of Shakespere's works, having excited some discussion, I print it in full with some of the reasons for and against; Gifford and Dr. Sebastian Evans being in favour of the opinion that Jonson intended Shakespere; Dr. Ingleby, Dr. B. Nicholson, and Mr. Furnivall being against it.

Gifford says hereon, "It is evident that throughout the whole of this drama Jonson maintains a constant allusion to himself and his contemporaries; and were it not that it is fully settled by the critics, from Theobald to Chalmers, that the whole purport of his writings was to 'malign' Shakespere, I should incline to believe that this speech, and that of Horace, which immediately follows, were both intended for him. Jonson could not think that Virgil was the poet of common life, as Tibullus affirms; or, as Horace,

that he was unostentatious of literature, and averse from *echoing* the terms of others : whereas all this is as undoubtedly true of Shakspeare, as if it were pointedly written to describe him." (F. Cunningham's edition of *Jonson*, 8vo, 1871, Vol. I, p. 250.)

Dr. Sebastian Evans, in answer to Dr. Ingleby's objections, considers that, as Ben Jonson himself figures in the play as Horace, there is no impropriety in Virgil standing for Shakspeare, and that the question is, as the lines do not fit Spenser, who is there but Shakspeare to whom Jonson would apply them?

There does not seem to be anything to prove that, in the dialogue "To the Reader" at the end of the *Poetaster*, where Nasutus says,

"Now for the Players, it is true, I tax'd 'hem,  
And yet, but some ;       \*       \*       \*       \*  
                                What th' haue done 'gainst me,  
I am not mou'd with. If it gaue 'hem meat,  
Or got 'hem clothes. 'Tis well. That was their end.  
Onely amongst them I am sorry for  
Some better natures, by the rest so drawne,  
To run in that vile line ;"—

"better natures" was intended to refer to Shakspeare. (See Cunningham's ed. of *Jonson*, 1871, Vol. I, p. 267.) But if Jonson, in this passage and in the famous pill scene (Act V. sc. iii) in the same play, can be shown to aim at Shakspeare, then of course the first extract above cannot give Jonson's opinion of him in 1601, and may mean Virgil or anyone else suitable. And it is not likely that about the time Jonson was giving this praise, that Shakspeare should, if it were intended for him, have acted towards Jonson as is implied by the words "our fellow Shakspeare hath given him a purge that made him beray his credit" (*Returue from Pernassus*, before, p. 48). This play, which was evidently written by a friend to Shakspeare, was acted at Christmas, or New Year, 1601-2, not long after the appearance of the "*Poetaster*;" it does appear to point to a rivalry, if not a literary contention between the two poets at that time. On this side of the question Dr. Nicholson adduces that three of Shakspeare's plays and one of Jonson's are found entered on the Stationers' Register, under presumable date 1600 or 1601, as ordered "to be staied" (*Malone*, Vol. II, p. 367), probably on account of a quarrel between them, just as in the notorious quarrel between Nash and G. Harvey we find on the same register, 1 June, 1599, the order "That all Nashes bookes and Doctor harvyes bookes be taken wheresoever they maye be found and that none of their bookes bee ever printed hereafter." Dr. Nicholson further objects that the previous speeches of Horace and Gallus on Virgil and the first two lines spoken by Tibullus, are inconsistent with the rest of Tibullus' speech here given, as they cannot possibly apply to Shakspeare, and also are inconsistent with Jonson's opinion of Shakspeare's writing expressed 30 years later in his *Timber* (see vol. i. p. 348); and that Gifford's statement as to Jonson's "constant" allusion to his contemporaries in this play is unsupported. L. T. S.]

## II. ALLUSIONS IN SPURIOUS WORKS, AND SPURIOUS ALLUSIONS.

The British Theatre: 1750, attributed to William R. Chetwood.

(Quotes (p. 9) lines from "the Interlude of" Robt. Armin's "Two Maids of More-clack," 1609, mentioning "our swan of Avon." They are not in that play, which has no "Interlude.")

Letter from Macklin the comedian.

(Containing verses subscribed Thomas May and Endymion Porter, mentioning "Shakspeare" and "Avon's Swan," attributed by Malone to Macklin. Ed. 1821, Vol. I, 403-429.)

Song on Sir Thomas Lucy, attributed to John Jordan of Stratford-upon-Avon.

(The Oldys Manuscripts are said to contain one stanza: other verses are quoted by William Chetwood in a Manuscript History of the Stage, 1730, published 1749. Also see *Malone*, ed. 1821, II. 565.

Epigrams by Ben Jonson and Shakespeare: quoted, and *nostro judicio* fabricated, by Steevens (see ante, p. 373).

Accounts of the Book of Revells, giving lists of plays (including eight of Shakespere's) performed in 1605 and 1612, being spurious papers in the Public Record Office.

(Printed as genuine in *Extracts from the Accounts of the Revels at Court* by Peter Cunningham, 1842, Shakespeare Society, pp. 203, 210. See *Athenæum*, June 20, 1868.)

The epitaph of W. Helder, said to come from Fredericksburg, Virginia, describing the dead man as a pall-bearer of William Shakspere. The epitaph has been printed in many English and American papers and journals, but is an American fraud. M.

## APPENDIX B.

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### *SHAKESPERE'S INFLUENCE ON OTHER WRITERS.*

BUT little has been done towards tracing the *Influence* of SHAKESPEARE'S works on his successors of the seventeenth century. As a small contribution to such a work take the following, in addition to such writers quoted in the text as N. Breton, p. 457; Nicholson's *Acolastus*, p. 33; L. Barry, p. 95; Baron's *Pocula*, p. 279; and others.

[1. *The Civile Warres betweene the houses of Lancaster and Yorke*, by Samuel Daniel. The second edition of 1595 contains alterations made after the study of *Richard II.* See Grant White's ed. of Shakespere, vol. vi. pp. 139-142.

2. *Phillis and Flora*, 1598, a poem by R.S.; stanzas 56 and 57 (sign. C. 3) may perhaps have borrowed part of the description of the horse from *Venus and Adonis*, ll. 295-300. L. T. S.]

3. *The Two Angrie Women of Abington*, by Henry Porter, 1599, seems to quote from *Romeo and Juliet*, and has a trace of *Hamlet*.

(See Dyce's edition for the Percy Society, 1841, pp. 73 & 81.)

[4. *A Woman Kilde with Kindness*, by Thomas Heywood, 1607 (sign. G, back), the scene between Susan and Charles is thought to imitate Act III. sc. i. of *Measure for Measure*. The resemblance is, however, but superficial. L. T. S.]

5. *The Insatiate Countess*, by John Marston, 1613, perhaps imitates a line in *King John*.

(See Malone's *Shakespeare*, 1821, vol. xv. p. 261, *note*.)

[Mr. Aldis Wright also suggests that the lines

“A donative he hath of every God;  
*Apollo* gave him lockes, *Jove* his high front,

\*

\*

\*

\*

\*

here they meete

As in a sacred synod” (Act I. sc. i. sign. A 3)

contain recollections of “the front of Jove himself” (*Hamlet*, III. sc. iv. l. 56), and *As You Like It*, Act III. sc. ii. l. 158.

6. *Polyolbion*, by Michael Drayton, 1615. In the description of how the bridegroom Tame was drest with flowers (Song 15), Dr. Furnivall thinks the expression “azur'd hare-bell” and two others are taken from *Cymbeline*, Act IV. sc. ii. (See the *Academy*, 29 March, 1879.) L. T. S.]

7. *Don Quijote*, Parte II, 1615, has traces of *As you like it* and *Macbeth*.

(See Mr. Rawdon Brown's letter in the *Athenæum*, July 5th, 1873.)

[The connection with *As you like it* is founded on the idea that players and the stage figure human life, which, as remarked before, p. 463 (*The New Inn*), was not originally Shakespeare's.]

[8. *The Witch*, by Thomas Middleton (in MS. till 1778. He died 1627), contains incantation and moonlight scenes resembling those in *Macbeth*.

(See Middleton's Works, edited by Rev. A. Dyce, 1840, vol. i. pp. li-liv; and Johnson, Steevens and Reed's *Shakespeare*, 1803, vol. ii. pp. 338—344. Other faint echoes of *Macbeth* are cited in Clark and Wright's edition, Clarendon Press Series, 1869, p. viii.) L. T. S.]

9. *The Legend of Cupid and Psyche*, by Shakerley Marmion, 1637, imitates a passage in *Hamlet*, Act III. sc. iv, and bears the trace of another in Act II. sc. ii, ll. 582, 583.

(See Singer's edition, 1820, p. 33, lines 16, 17; p. 32, lines 1, 2.)

10. *Lucrecia*, part of *The Heroicæ*, 1639, by G. Rivers, appropriates some phrases from Shakespeare's *Lucrece*.

11. *The Unnatural Combat*, by Philip Massinger, 1639 (sign.

H, back), may possibly have followed a passage in *King John*, Act III. sc. i, fourth speech of Constance.

(See Malone's *Shakespeare*, 1821, vol. 15, p. 262 ; also Dr. Nicholson in *Notes and Queries*, 4th Ser., I. p. 289.)

12. *A Pastoral Dialogue*, by Thomas Carew (*Poems*, 1640, p. 77), offers some parallel in time and sentiments to Act III. sc. v. ll. 1-36, in *Romeo and Juliet*, of which it may be an imitation.

(See *Carew's Poems* in the *Roxburghe Library*, 1870, p. 58, note.)

13. *The Cunning Lovers*, a comedy by Alexander Brome, 1654, contains two passages parallel to Shakespeare, in Act II, p. 24, the conversation between Valentia and Prospero recalls that between *Romeo and Juliet*, Act II. sc. ii, ll. 33-61. In Act IV. p. 44, the scene with the Clown and Mantua as to "guerdon" and "banish" seems founded on Costard's "remuneration" in *Love's Labours Lost*, Act III. L. T. S.]

14. *The Jews Tragedy*, by William Hemings, 1662, p. 29 (mis-paged 37), imitates a line in *Hamlet* ("To be or not to be," &c.).

(See Collier's *Bib. & Crit. Account*, vol. i. additions, p. xix\*.)

[15. *Angliæ Speculum Morale ; the Moral State of England* : 1670. "The Friendly Rivals," one of three tales in this little volume, contains a "comical amour" in which two fat unwelcome wooers are tricked and caught by the lady and her maid ; spirits and satyrs sing, and "a company of Boyes dressed like Fairies come in dancing, and caper round them singing, and pinching them severely." The scene and the songs together seem to be a feeble imitation of the *Merry Wives of Windsor*, Act IV. sc. iv, and Act V. sc. ii-v. (See Mr. Elliot Browne in *Notes and Queries*, 5 Ser., I. p. 342.)

16. *The Nature, Use, and Abuse of the Tongue and Speech*, the second of two treatises by Richard Ward, Preacher, 1673, p. 208, quotes seven lines from the *Merchant of Venice* (Act IV. sc. i, l. 71) to enforce his example of "unprofitable and ineffectual Words." L. T. S.]



*SHAKESPERE'S INFLUENCE: COLLECTIONS OF  
POETRY, &c.*

[And under this head, for they must have tended largely to the spread of Shakespere's *Influence* on the writers of the time, may be pointed out four popular collections of poems and extracts, one of which, *England's Parnassus* (to which Mr. R. Garnett of the British Museum kindly first drew my attention), demands more particular attention. The contents of the others can only be indicated.

17. ENGLAND'S PARNASSUS, 1600.

*LIST OF PASSAGES QUOTED FROM SHAKESPERE*

*(including three attributed to other writers).*

Page of Eng. Par.		
3 . . . .	If Angels fight (2 ll.).	<i>Rich. II.</i> , Act III. sc. ii. l. 61.
7	Affection is a coale that must be coolde (3 ll.).	<i>Ven. and Ad.</i> , l. 387.
8	Things out of hope are compast oft with ventering (4 ll.).	<i>Ven. and Ad.</i> , l. 567.
12	Those which much covet, are with gaine so fond (7 ll.).	<i>Lucrece</i> , l. 134.
14	All Orators are dumbe where Bewtie pleadeth.	<i>Lucrece</i> , l. 268.
14	Bewtie it selfe doth of it selfe perswade (4 ll.).	<i>Lucrece</i> , l. 29.
24	Care keepes his watch in every old mans eye (4 ll.).	<i>Rom. and Jul.</i> , Act II. sc. iii. l. 35.
48	Danger deviseth shifts ; wit waits on feare.	<i>Ven. and Ad.</i> , l. 690.
48	The path is smooth that leadeth unto Daunger.	<i>Ven. and Ad.</i> , l. 788.
54 . . . .	The toongs of dying men (10 ll.).	<i>Rich. II.</i> , Act II. sc. i. l. 5.
55 . . . .	Fearfull tormenting [commenting] (2 ll.).	<i>Rich. III.</i> , Act IV. sc. iii. l. 51.

Page of  
Eng. Par.

- 89 The gift [*guilt*] being great, the feare doth still exceed (3 ll.).  
*Lucrece*, l. 229.
- 111 Fat paunches have leane pates, and daintie bits (2 ll.).  
*Love's Labours Lost*, Act I. sc. i. l. 26.
- 113 The purest treasure mortall times affoord (3 ll.).  
*Rich. II.*, Act I. sc. i. l. 177.
- 123 Griefe hath two tongues, and never woman yet (2 ll.).  
*Ven. and Ad.*, l. 1007.
- 123 An oven that is stopt, or river staid (6 ll.).  
*Ven. and Ad.*, l. 331.
- 124 . . . . Some Griefe shewes much of love (2 ll.).  
*Rom. and Jul.*, Act III. sc. v. l. 73.
- 124 True Griefe is fond and testy as a childe (6 ll.).  
*Lucrece*, l. 1094.
- 125 Paine paies the income of each precious thing.  
*Lucrece*, l. 334.
- 132 O rash false heat ! wrapt in repentance cold (2 ll.).  
*Lucrece*, l. 48.
- 137 True Hope is swift, and flies with swallowes wing (2 ll.).  
*Rich. III.*, Act V. sc. ii. l. 23.
- 143 Where love doth raigne, disturbing iealousie (8 ll.).  
*Ven. and Ad.*, l. 649.
- 154 . . . . Sparing Justice feeds iniquitie (1 l.).  
*Lucrece*, l. 1687.
- 155 The baser is he, comming from a King (14 ll.).  
*Lucrece*, 1002.
- 156 Not all the water in the rough rude sea (4 ll.).  
*Rich. II.*, Act III. sc. ii. l. 54.
- 157 . . . . No outragious thing  
From vassall actors can be wipte away (3 ll.)  
*Lucrece*, l. 607.
- 164 Love comforteth like sun-shine after raine (6 ll.).  
*Ven. and Ad.*, l. 799.
- 164 O deeper sinne then bottomlesse conceit (7 ll.).  
*Lucrece*, l. 701.
- 171 . . . . love to heaven is fled (6 ll.).  
*Ven. and Ad.*, l. 793.
- 173 Love is a smoake, made with fume of sighes (5 ll.).  
*Rom. and Jul.*, Act I. sc. i. l. 196.
- 176 . . . . O brawling Love, O loving hate ! (6 ll.).  
*Rom. and Jul.*, Act I. sc. i. l. 182.
- 180 Love keeps his revels where there are but twaine.  
*Ven. and Ad.*, l. 123.
- 182 O bold-beleeving Love ! how hote [*strange*] it seemes (6 ll.).  
*Ven. and Ad.* l. 985.

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Page of  
Eng. Par.

- 182 Love goes toward Love, as schoole-boyes from their bookes (2 ll.).  
*Rom. and Jul.*, Act II. sc. ii. l. 156.
- 182 Love can comment upon every woe (1 l.).  
*Ven. and Ad.*, l. 714.
- 185 . . The sweetest honey  
Is loathsome in his owne deliciousnesse (5 ll.).  
*Rom. and Jul.*, Act II. sc. vi. l. 11.
- 189 Against Loves fier feares frost hath dissolution (1 l.).  
*Lucrece*, l. 355.
- 190 O learne to love ; the lesson is but plaine (2 ll.).  
*Ven. and Ad.*, l. 407.
- 190 Love thrives not in the heart, that shadowes dreadeth.  
*Lucrece*, l. 270.
- 192 Foule words and frownes must not repell a Lover (4 ll.).  
*Ven. and Ad.*, l. 573.
- 192 . . Lovers houres are long, though seeming short (5 ll.).  
*Ven. and Ad.*, l. 842.
- 192 A Lover may bestride the gossamours (3 ll.).  
*Rom. and Jul.*, Act II. sc. vi. l. 18.
- 204 . . Miserie is troden on by many (2 ll.).  
*Ven. and Ad.*, l. 707.
- 207 Soft pittie enters at an iron gate (1 l.).  
*Lucrece*, l. 595.
- 207 Mercie but murders, pardoning those that kill.  
*Rom. and Jul.*, Act III, sc. i. l. 202.
- 217 . . markes descried in mens nativitie (2 ll.).  
*Lucrece*, l. 538.
- 222 Opportunitie ! thy guilt is great (7 ll.).  
*Lucrece*, l. 876.
- 229 . . revels, daunces, maskes and merry howers (2 ll.).  
*Love's Lab. Lost*, Act IV. sc. iii. l. 379.
- 241 A little harme, done to a great good end (5 ll.).  
*Lucrece*, l. 528.
- 246 Princes are the glasse, the schoole, the booke (2 ll.) [attributed to  
Warner in E. P.]  
*Lucrece*, l. 615.
- 248 Princes have but their titles for their glories (6 ll.).  
*Rich. III.*, Act I. sc. iv. l. 78.
- 261 Often the eye mistakes, the braine being troubled.  
*Ven. and Ad.*, l. 1068.
- 279 Sorrow breakes seasons and reposing howres (2 ll.).  
*Rich. III.*, Act I. sc. iv. l. 76.
- 279 Sad Sorrow, like a heavie ringing bell (3 ll.).  
*Lucrece*, l. 1493.
- 280 Fell sorrowes tooth never ranckles more (2 ll.) [attributed to S. Daniell].  
*Rich. II.*, Act I. sc. iii. l. 302.

Page of  
Eng. Par.

- 282 Teares harden lust, though marble weare with raine.  
*Lucrece*, l. 560.
- 283 Thoughts are the slaves of life, and life times foole (3 ll.).  
*Hen. IV*, Part I, Act V. sc. iv. l. 81
- 283 Thoughts are but dreames, till their effects be tried.  
*Lucrece*, l. 353.
- 284 Unfainéd Thoughts do seldome dreame on evil (2 ll.).  
*Lucrece*, l. 87.
- 284 Mishapen Time, coapsmate of ugly might (5 ll.).  
*Lucrece*, l. 925.
- 286 Times glory is to calme contending kings (21 ll.).  
*Lucrece*, l. 939.
- 288 Treason is but trusted like the foxe (3 ll.).  
*Hen. IV*, Part I, Act V. sc. ii. l. 9.
- 291 Vertue it selfe turnes vice, being misapplyed (2 ll.).  
*Rom. and Jul.*, Act II. sc. iii. l. 21.
- 293 What Vertue breedes, iniquitie devours (4 ll.).  
*Lucrece*, l. 872.
- 297 Foule cankering rust the hidden treasure frets (2 ll.).  
*Ven. and Ad.*, l. 767.
- 306 Short time seemes long in sorrowes sharp sustaining (3 ll.).  
*Lucrece*, l. 1573.
- 306 . . Fellowship in Woe, doth woe asswage (2 ll.).  
*Lucrece*, l. 790.
- 306 Tis double death to drowne in ken of shore (7 ll.).  
*Lucrece*, l. 1114.
- 306 Distresse likes dumps, when time is kept with teares.  
*Lucrece*, l. 1127.
- 307 Windie atturnies of our clyent woes (5 ll.).  
*Rich. III*, Act IV. sc. iv. l. 127.
- 307 . . . Few words shall fit the trespasse best (2 ll.).  
*Lucrece*, l. 1613.
- 307 Deepe sounds make better [*lesser*] noyse then shallow fords (2 ll.).  
*Lucrece*, l. 1329.
- 311 . . . . Men have marble, women waxen minds (21 ll.).  
*Lucrece*, l. 1240.
- 313 Women may fall, when there's no strength in men.  
*Rom. and Jul.*, Act II. sc. iii. l. 80
- 327 Nights candles are burnt out, and jocund day (2 ll.).  
*Rom. and Jul.*, Act III. sc. v. l. 9.
- 327 Loe ! now the gentle Larke, wearie of rest (6 ll.).  
*Ven. and Ad.*, l. 853.
- 327 Now fallen [*and solemn*] night with slow sad pace descended (3 ll.).  
*Lucrece*, l. 1081.
- 328 The gray-eyde morne smiles on the frowning night (4 ll.).  
*Rom. and Jul.*, Act II. sc. iii. l. 1.

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Page of  
Eng. Par.

- 334 Now the world's comforter, with wearie gate (6 ll.).  
*Ven. and Ad.*, l. 529.
- 348 This royall throne of Kings, this sceptred yle (15 ll.) [attributed to M.  
Drayton in E. P.].  
*Rich. II*, Act II. sc. i. l. 40.
- 382 Round hoof'd, short joynted, fetlocks shag and long (6 ll.).  
*Ven. and Ad.*, l. 295.
- 396 Her Lilly hand her rosie cheekes lie under (28 ll.)  
*Lucrece*, l. 386.
- 407 O! shee doth teach the torches to burne bright (6 ll.).  
*Rom. and Jul.*, Act I. sc. v. l. 46.
- 423 Even as an emptie Eagle, sharpe by fast (6 ll.).  
*Ven. and Ad.*, l. 55.
- 424 As through an arch the violent roring tide (7 ll.).  
*Lucrece*, l. 1667.
- 431 Looke, as the faire and fiery-poynted sunne (4 ll.).  
*Lucrece*, l. 372.
- 431 . . . . He shakes aloft his Romaine blade (7 ll.).  
*Lucrece*, l. 505.
- 431 As the poore frightened deere, that stands at gaze (7 ll.).  
*Lucrece*, l. 1149.
- 432 Like as the Snayle, whose hornes being once hit (6 ll.).  
*Ven. and Ad.*, l. 1033.
- 446 This ill presage advisedly she marketh (6 ll.).  
*Ven. and Ad.*, l. 457
- 451 Looke how a bright starre shooteth from the skie (8 ll.).  
*Ven. and Ad.*, l. 815.

## PASSAGES WRONGLY ATTRIBUTED TO SHAKESPERE.

- 56 Delay in love breeds doubts, but sharpe deniall death.<sup>1</sup>  
W. Warner's *Albions England*, 1597, B. IV. c  
xxi. l. 35.
- 178 Most true it is that true love hath no power (2 ll.).  
Spenser's F. Q, Bk. I. c. iii. st. 30.
- 178 True love is free, and led with selfe delight (2 ll.).  
Spenser's F. Q, Bk. IV. c. i. st. 46.

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<sup>1</sup> This line, attributed to Shakespere by R. A., appears to be taken from Warner's much weaker line,

"Delay he sayth, breedeth doubts, but sharpe deniall Death."

Page of  
Eng. Par.

- 307 Words are but winde, why cost they then so much? (2 ll.)  
*Leg. of Lord Hastings* (1610), p. 429.<sup>1</sup>
- 307 Forth irreturnable flies the spoken Word (8 ll.).  
*Leg. of Lord Hastings*, p. 429.
- 369 That time of yeere when the inamoured sunne (7 ll.).  
Jervis Markham's Tragedy of *Sir Richard Grinvile*, 1595, 1st stanza, sign. B 4.

- 109 Like as the gentle heart it selfe bewraies,  
In doing gentle deeds with francke delight:  
Even so the baser minde it selfe displaies,  
In canckered malice, and revenge for spight.  
[Marked '*W. Shakespeare*,' but from the  
*Faerie Queene*, Bk. VI. c. vii. st. 1.]
- 178 Love alwaies doth bring forth most bounteous deeds,  
And in each gentle heart desire of honor breeds.  
[Marked '*Idem*,' i. e. '*W. Sha.*,' but from  
the *Faerie Queene*, Bk. III. c. i. st. 49.]
- 191 The lover and beloved are not tied to one love.  
[Unidentified.]

We are indebted to Mr. Crawford for the following corrections and additions:

- 108 A giuing hand though foule, shall haue faire praise.  
[Signed '*S. Daniell*,' but from *Love's Labour's Lost*, IV. i. 23.]
- 172 Loue is a spirit all compact of fier,  
Not grosse to sinke, but light and will aspire.  
[Signed '*Idem*,' i. e. '*W. Sh.*' From *Venus*,  
149-150.]
- 280 —Snarling sorrow hath lesse powre to bite  
The man that mocks at it, and sets it light.  
[Signed '*Ed. Spencer*,' but identified by  
Collier as from *Richard II*, I. iii. 292-3.  
Collier corrects to 'For gnarling Sorrow,'  
etc., his reprint, p. 331.]
- 280 Mirth doth search the bottom of annoy,  
Sad soules are slaine in mirthie companie,  
Greefe best is pleasse with griefes societie:  
True sorrow then is feelingly suffizde,  
When with like sorrow it is sympathizde.  
True sorrow hath not euer a wet eye.  
[Signed '*Th. Dekker*,' but the first five lines  
are from *Lucrece*, 1109-1113.]

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<sup>1</sup> The Legend of Lord Hastings is in the *Mirour for Magistrates*, and underwent several variations in different editions of that work. The above quotations are from stanzas included in the editions of 1574 and 1610; they are not in the editions of 1578 (last part) and 1587.

## SPECIMENS OF VARIOUS READINGS.

The purest treasure mortall times affoord,  
Is spotlesse reputation, that away,  
Men are but gilded trunks, or painted clay.

*England's Parnassus*, p. 113.

O rash false heat wrapt in repentance cold,  
Thy harte springs still blood and nere growes old.  
*p. 130 (mispaged 132).*

Where loue doth raigne, disturbing jealousie,  
Doth call himselfe affections Centinell,

And in a peacefull houre, dooth crye kill, kill,  
Distempering gentle loue with his desire,  
As ayre and water dooth abate the fire:  
This found informer, this bare breeding spie  
This cancker that eates up this tender spring,  
This carry-tale, discentio's jealousie.

*p. 143.*

Loue is a smoake made with fume of fighes,  
Being purg'd, a fier sparkling in Louers eies  
Being vext, a sea nourisht with louing teares,  
What is it else? a madnesse most distrest,  
A choaking gall, and a preferring sweet.

*p. 173.*

The purest treasure mortall times affoord  
Is spotlesse reputation, that away  
Men are but gilded loame, or painted clay.

*Rich. II* (ed. 1598), Act I. sc. i.

O rash false heate, wrapt in repentant cold,  
Thy hartie spring still blafts and nere growes old  
*Lucrece* (ed. 1594), l. 48.

For where love raignes, disturbing jealousie  
Doth call himselfe affections centinell;  
Gives false alarms, suggesteth mutinie,  
And in a peacefull houre doth crie kill, kill.  
Distempering gentle love with his desire,  
As aire and water doth abate the fire.  
This soure informer, this bare-breeding spie,  
This canker that eates up love's tender spring  
This carry-tale, diffentious jealousie.

*V. & A.* (ed. 1599), l. 649, &c.

Love is a smoke made with the fume of fighes  
Being purgd, a fire sparkling in lovers eies,  
Being vext, a sea nourisht with loving teares  
What is it else? a madnesse most discrete,  
A choking gall, and a preserving sweete.

*Rom. & Jul.* (ed. 1599), Act I. sc. i.

The foregoing lists show the page of *England's Parnassus*, the first line of the passage, the number of lines quoted, and in what work of Shakespere (or other writer) the original passage is to be found.

The collection of poems entitled "England's Parnassus: or the choycest Flowers of our Moderne Poets," brought out in 1600 by an editor with the initials R. A. (usually considered to mean Robert Allot, though Mr. Collier inclines to Robert Armin), contains, besides three passages in reality Shakespere's, though given as from other writers, 97 extracts attributed to Shakespere. On carefully going through these, six are found to be wrongly so given; *Spencer's* Fairy Queen, *Warner's* England's Albion, the *Legend of Lord Hastings* in the *Mirror for Magistrates*, and *Jervis Markham's* Tragedy of Sir H. Grinville, being their originals. Three quotations to which Shakespere's name is attached I and others are unable to find in his plays or his poems; one (*Eng. Par.*, p. 190), which escaped the searches of Mr. Collier, I have discovered in *Lucrece*. These last three, therefore, I print in full at the end of the above lists, leaving the reader to determine whether they lie hidden in any of the Poet's known works, or are relics of some lost poem of his, or whether they really belong to some other writer. The two first seem to me to bear the true Shakesperean ring.

In 1814 Mr. T. Park reprinted *England's Parnassus* in his *Heliconia*, vol. iii., with a few notes, but, as he says, he gives "these Parnassian reliques, with most of their 'imperfections on their head,'" that is (unlike Mr. Collier), he reprints the collection of 1600 as it stands.

Mr. Collier reprinted *England's Parnassus* in 1867 (among his Seven English Poetical Miscellanies) with a short Introductory Notice, and with a reference under each extract, identifying the source of nearly every quotation. His work does not appear to be an exact reprint of the *Parnassus* of 1600, but in a large number of cases I have found that he prints the passages, as corrected from their authors. Owing so greatly to his labours I have been sorry to note, in the course of verifying the quotations from Shakespere, many mistakes in reference, mistakes all of which (except one) occur in connection with *Venus and Adonis* and *Lucrece*. It is so easy to make errors in counting the stanzas of lengthy poems like these, that it is not wonderful perhaps that they should have been made; I have hoped to avoid this difficulty by giving reference to the *lines* of the poems, which may be the more useful, as counting by lines instead of by stanzas is the method adopted in the Globe and other editions of Shakespere. I have given the lines in these lists as they stand in *England's Parnassus*, not as they would be if taken direct from their authors (which last seems to be the method pursued by Mr. Collier); the reader will thus be able to gain an idea of the variations in reading which occur in the passages; some of these are indicated between square brackets. A few passages are printed entire for the sake of further comparison of readings; an examination of about a third of the whole shows the variations not to be numerous, though T. Park says (*Heliconia*, vol. iii., *Advertisement*) that "there is a pervading incorrectness in the excerpts themselves."



This collection affords a strong proof that in 1600 Shakespeare's popularity was based upon his love-writings more than on any other, while the connection between *Venus and Adonis* and *Romeo and Juliet* is also incidentally illustrated. Out of the 91 genuine Shakesperean extracts 63 are from *Venus and Adonis*, and *Lucrece*; while of the remaining 28, 13 are from *Romeo and Juliet*: the rest being from *Richard II*, *Richard III*, *Hen. IV. Part I*, and *Love's Labours Lost*. The classification into subjects by the compiler did not apparently affect his choice of the sources, in Shakespeare's case, for the anthology.

18. *Belvedere, or The Garden of the Muses*. [Collected by John Bodenham, sign. A 7] . . . . . 1600

In a list of twenty-five "Moderne and extant Poets, that have liv'd together; [extracts being taken] from many of their extant workes, and some kept in privat," we find "William Shakspeare." (*To the Reader*, A 5, bk.)

19. *England's Helicon*. [Collected by John Bodenham] 1600

Contains one piece, "On a day, (alack the day)," from Shakespeare, out of *Love's Labours Lost*, Act IV. sc. iii. This collection also contains part of the song, "As it fell upon a day," and the song, "My flocks feed not," attributed to Shakespeare in the *Passionate Pilgrim* (XVIII and XXI), but written by Barnfield; they are here signed "*Ignoto*." Henry Constable's "The Sheeheard's Song of Venus and Adonis," the nearest parallel to Shakespeare's *Venus and Adonis*, is also found in this collection.

20. *The English Parnassus: or, a helpe to English Poesie*. Containing a Collection of all Rhyming Monosyllables, the choicest Epithets, and Phrases: with some general forms upon all Occasions, Subjects, and Theams. By Josua Poole. (Second ed. 1677.) 1657

Among "the Books principally made use of in the compiling of this Work" (p. 41) is "Shakespeare." In the third Part (p. 229), in which phrases and extracts are arranged under the alphabetical order of subjects, passages and lines from various poets are blended and run together in a way that is certainly ingenious,<sup>1</sup> though one not likely to have

<sup>1</sup> For example, under the head *Anchorite* we have a line and half from *Twelfth Night* with a strange jumble,—

"Sitting like patience on a monument,  
Smiling at grief, uninterested in the worlds affairs:  
That onely lives, to learn well how to die."

tended to accurate knowledge by young scholars (Poole was a school-master at Hadley, in Middlesex). None of the extracts are subscribed, but a large number may be recognised as from Shakespere. Without pretending to make a complete list, bits from the following plays may be noted under the respective headings and pages in Poole :—

*Twelfth Night*, p. 236 (Anchorite); *Romeo and Juliet*, p. 238 (Angels), 295 Oberon's Diet, 500 (Stars); *Henry V*, 259 (Bees)<sup>1</sup>; 1 *Hen. VI*, 285 (Comet)<sup>1</sup>; *Merchant of Venice*, 243 (Cruell)<sup>2</sup>; 1 *Hen. IV*, 245 (Dangerous)<sup>2</sup>; *King John*, 248 (Death)<sup>2</sup>; *Mids. Night's Dream*, and *Hamlet*, 275 (Embrace)<sup>2</sup>; *Hamlet*, 304 (Fear), 377 (Protestations of love); *Mids. N. Dream*, 290 (Fairies); *Richard III*, 320 (Gemmes); *Troilus and Cressida*, 336 (Hands); *Coriolanus*, and *Macbeth*, 345 (Honest); *Othello*, 362 (Kisse); *Tempest*, 414 (Nereides); *Love's Labours Lost*, 557 (Winter). L. T. S.]

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<sup>1</sup> Pages 259, 285, of first paging; the printer has mispaged the book and repeated from p. 239 to 288.

<sup>2</sup> Second paging, see last *note*.

## APPENDIX C.

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“*THE NEW METAMORPHOSIS*,” by J. M.

THE manuscript poem quoted in vol. i. p. 89, having been little noticed elsewhere, some short account of it may be thought worth having, because, written in Shakesperian times, it is full of allusions to the passing history and manners of those days, and in one or two places a possible reference to Shakespere or his writing may be traced.

Add. MS. 14,824, 14,825, and 14,826 is contained in three volumes quarto, in the contemporary vellum binding, of 88, 136, and 268 leaves respectively; the books are written in a close neat hand, leaving a considerable margin; few corrections are made, but here and there additional lines are put in the margin. The whole poem extends to about 34000 lines, divided into 24 Books, to each of which is prefixed an “Argument.”

The first volume (Part I) bears two title-pages, one running thus: “The Newe Metamorphosis. Or a Feaste of Fancie or Poeticall Legendes. The first parte Diuided into Twelue Bookes. Written by J. M. gent 1600,”<sup>1</sup> with the motto,

“Hor: Aut prodesse volunt, aut delectare Poëtæ  
aut simul et iucunda, et idonea dicere vitæ.” (fo. 1.)

[De Ar. Poet, l. 333, 334.]

Then comes the Arguments for six books, then on fo. 3 the

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<sup>1</sup> The title as originally written was: “The New Metamorphosis or Poeticall Legendes. Diuided into Twelue Bookes.” “Or A feaste of Fancie,” and “The first parte” were added afterwards.

second title,—“An Iliade of Metamorphosis. Or the Araignment of Vice [*or Poeticall Legendes* having been written and then crossed out here] Devided into Twelve bookes. 1600.

“Parce tuum Vatem sceleris damnare Cupido  
parce hos versiculos, contemptu impij serva.”

“Tomus Primus” is crossed through on each title-page, but it evidently ought to be there. The other six arguments for vol. i. are prefixed to part ii. on fo. 1. “Tomus secundus,” in vol. ii. also comprises twelve books, the arguments of which are not, however, set forth at the beginning of the volume.

Various conjectures may be made as to who J. M., the author, was. A former owner<sup>1</sup> of the Manuscript, who in 1806 (see vol. ii., fo. 138, back) went through it making frequent marginal notes in pencil, suggests on the title-page, *John Marston, Jervase Markham, John Mason*, and a fourth name which is rubbed out. Mr. Joseph Haslewood in his edition of Brathwait's *Barnabees Journal*, 1820 (vol. i. p. 96), quoting some lines from this MS. descriptive of Giggleswick Springs in Yorkshire, sets down the author as J[ohn] M[arston], but gives no reasons for so doing. Mr. Halliwell also quotes a few lines as to boy-players (from vol. ii., fo. 46) in his *Life of Shakespere*, 1848, p. 148, note; and in his edition of Marston's Works, published in the *Library of old authors*, 1856, vol. i, Pref. p. xix, he refers to the *New Metamorphosis* and says, “It is a long rambling poem, and parts of it resemble in some degree” Marston's style, but that it has slender claim to be considered his. The writer seems to have been of French name or extraction; he tells us on the fourth leaf (vol. i. part i) :

“My name is Frenche, to tell yo<sup>u</sup> in a worde,  
Yet came not in with Conqueringe Williams fworde.’

The author thus introduces his work in his “Prologue” (fos. 5, 6, back) :—

<sup>1</sup> F. G. Waldron, see his initials “F. G. W.,” vol. ii., fo. 234.

"I here presente my newe-borne poësie,  
 not with vaine glory puft to make me knowne,  
 or Indian-like with feathers not myne owne  
 to decke my felf, as many vse to doe,  
 to filching lynes I am a deadly foe.

\* \* \* \* \*

Myne infante Muse, longe fludieng what to wright  
 at first refolud fome bloody warres t'endighte  
 but Loue caffierd that thought with his foft charme  
 Sayeing that warre's best, *which* can doe noe harme."

After weighing several subjects, he decides upon satire of the vices of the time:—

"What then is fitter for these impious tymes  
 then yrefull Satyrs, clad in rugged rymes,  
 Harsh though my lynes be, you shall substance fynde.

\* \* \* \* \*

I haue noe Poëts pleasinge smoth-fyl'd veyne  
 but a ragg'd Satyrists rougher hewen straine."

He casts it under the guise of shewing to "the world infected with the goute," pestilence, pride, ingratfulness, witch-craft and other scourges, and "their strange mutation wrought by the Gods iuste Transformation."

Finally he invokes the assistance of

"Matilda fayre, guide thou my wandring quill  
 who rul'ft my harte, that vicious men & ill  
 to their eternall shame I may disgrace,  
 & so extoll of righteous men the race.  
 My poore dull witte richly doe thou inspire,  
 inflame my braine with Loues celestiaall fyre,  
 that I may liuely in my rymes expresse  
 the secret'ft actions of retyrednes,  
 and shewe the vglieft fate of horrid vice  
 that so hereafter it may none intice."

That either Marston or Markham could be the author may be doubted, for both had published several works before 1600, and would neither of them therefore speak of their "infant muse" in that year.<sup>1</sup> Marston's, too, were Satires: "The Scourge of Villanie, three bookes of Satyres," came out in 1598, and a second edition in 1599; his "Metamorphosis of Pigmalion's Image, and certaine Satyres," 1598, may possibly have suggested the subject of J. M.'s poem. Markham, of whom it is said that "his thefts were innumerable," is surely excluded by the declaration,—

"to filching lynes I am a deadly foe."

Whoever the author was, he seems to have kept his work by him, adding to it and correcting from time to time, for about twelve years. For though the title-page is dated 1600, and he evidently had intended to dedicate his poem to Queen Elizabeth (see the lines "The Author to his Booke," below), "tomus secundus" shows that he took up his pen again after the accession of James I, and after telling tales and dealing with a variety of subjects—among which is the taking of Cadiz in 1596—he describes the Gun-powder Plot of 1605, and finishes by touching upon Prince Henry's death, and the marriage of Elizabeth, daughter to James I, both which took place in the winter of 1612-13. See the Arguments to Books 1, 10, and 12 of Vol. II (after, p. 484, 485).

Prefixed to the book is a dialogue between Cupid and Momus, in which they contend for the patronage of the work. After some arguing, Momus says to Cupid:—

"Wherin this booke is matter of delighte  
That patronize thou; that *which* is of spighte  
My felf will haue, I will his Patron bee  
And let the envious freely carpe at mee.

---

<sup>1</sup> The dedication in his own hand of a masque by Marston (unique MS. at Bridgewater House) shows that his writing and that of the author of this poem differ entirely.

Take thou the one & I will haue the other.

*C.* Momus, that were to make thee Cupid's brother.

*M.* That I regarde not, nor doe clayme for righte,  
Cupid is God of Loue, Momus of spighte." (*fo.* 4, back.)

After this follows—

"The Authore to his Booke

Nowe booke farewell, goe, take thine vnknowne flighte  
Synce th'art protected by two of such mighte  
that *which* was once vnto a Queene intended  
is nowe vnto two powerfull Gods commended  
When Gods doe thus poore Poëts workes defende  
what rude fatyrick spirite dares then contende."

The following are the most interesting "Arguments"

[Vol. I.  
Part I.  
fo. 1]  
Lib. 1. The Gods dispos'd to mirth did for their Plotte  
make choise of Fayery: Quarels for the Lotte  
of Gouverment: Treason 'gainst Chastety:  
The Cloysters exercise cald venerie:  
Venus ta'ne washinge by the Fisherman:  
Joues wronges he there expostulateth than.

Lib. 8. Womans presumptuous wifh, her pride abated:  
Fish-stealers: Loue-Nymphs: Empiric translated:  
Rare Glasse: Strange thinges: Secrets discouersers  
punisht: <sup>1</sup>with busie bodie<sup>1</sup> Reformers.  
Gullions greate draughte: Xadleus iugling tricks:  
Murderers in prisson, loue Dice, Drinke, Meri-trix.

Lib. 10.  
[fo. 1, back] The Popes greate power: their Legends, Histories  
they keepe the Lawe, their feuerall Qualities:  
Rome is describ'd part of th' Popes reuenewes:  
Fantaftick fashions: Blynd-Afinus enfewes  
The Ram-pie-feaste: Apollo, Mercurie  
two Faery Nymphes, chose for societie.

<sup>1—1</sup> These words are written above, the words "and those that would be  
needes" being crossed through.

Lib. 12. Cupid & Venus parlie, she him chides :  
 The Gods fall foule, the Parliament decydes  
 the Controverſie : Cupid is baniſhed.  
 Miſcheifes that followe : Merlyn propheſied :  
 Gunnes are invented : Th' Fleete Invincible  
 Sail'd back to Spaine, almoſt Inviſible.

*Tomus Secundus.*

Lib. 1. England deſcrib'd, th' happineſſe in its Kinge :  
 [Vol. II. fo. 2 back] Loue ſeekes a ſervice, ſure a wondrous thinge :  
 The crueltie of th' Tanner punniſhed :  
 Cupids ill happe is nexte deſciphered :  
 Loue conquers Conquerers : Men of beſt deſertes  
 are wrong'd by women that haue double hartes.

Lib. 2. Arcadia's life & paſtorall happineſſe  
 [fo. 21] reprove of Moderne tymes ſo greate exceſſe :  
 The diſmall danger of immodest wiues,  
 Who chaſte ones haue, their treble happie liues :  
 The Merchants curſe, the Pyrats wickedneſſe  
 Rebellious miſcheife doth the next expreſſe.

Lib. 6. Strange Fountaines vertues & their qualities,  
 [fo. 94. back] Illiterate Priests their fooliſh ceremonies :  
 Dumbe Dogges once barking, & their pronounciation :  
 Th' abuſe of learnd Phyſitians vocation :  
 Children abuſing Parents reprehended :  
 Wiues runninge from their Huſbands are condemned.

Lib. 7. Th' Incontinent doth the ſuſpected murder :  
 [fo. 110. back] Luſt, Murther, Gamage, doe their owne deaths further :  
 Cales voyage is deſcrib'd, their quick returne  
 Engliſh humanitie, they the Countrie burne :  
 A Lady mourninge for th' loſſe of her Sonne  
 Slayne in the Conflict when to th' Gates they run.



Lib. 8.  
[fo. 128] Returninge home from Cales to passe the tyme,  
ech one must tell his tale in Prose or Ryme.

About Plantations first they doe begin :

Of th' Lottery : next of The Wittols fin :

A Ladies chastety viuely set out :

A Lasses coyne punished sans doubt.

Lib. 10.  
[fo. 194,  
back] Murder & Treason, Romes Religion :

The Plotte describ'd of th' Pouder-Treason :

The Traytors punishment, their goeing to Hell :

Their change of office *which* became them well :

The Jesuits vertue liuely is set forth,

Tyburne the Antidote, 'gainst Tyburs wroth.

Lib. 11.  
[fo. 234] Of drunkards here a storie large you see

and eke of those that their Abettors be.

Of Gluttony the next, excesse in Feasting

*which* many after makes exceede in Fastinge.

Contentious Knaues, next here must haue a roome

Calumnious-viperous-tongues from Hell doe come

Lib. 12.  
[fo. 249,  
back] The Catalogue of ancient Brittish Kinges :

Prince Henries deathe : Elizas Nuptiallinges :

Some strange Mutations at the Princely Reuels :

Of Auarice the most vnmanly evils :

False-play vnder the bourde next requires a roome

And Pride *which* heere doth for the last dish come.

These "Arguments" give an idea of the variety of topics touched upon in the guise of allegory; the allusions to politics—the taking of Cadiz, the American Plantations, the power of Rome, the Spanish Armada, the non-marriage of Elizabeth, James I., Gun-powder plot, the death of Prince Henry, and marriage of Princess Elizabeth, and many others; the censure of manners, dress, excess, and drunkenness. Interspersed through the second volume are several tales—the tale of the Tanner, the

Master's Tale of Parson Darcie, the Surgeon's Tale, the Gunner's Tale, Tale of Mathilda, &c. ; and in this volume the poet seems to have allowed himself to wander from his original scheme, to judge from the lighter subjects in Book VI, the first two pages of which are occupied with a description of nine famous springs and wells, beginning with Buxton and ending with Malvern, to which the author travelled in search of a cure for the colic ;—a description worthy to be put beside William Harrison's account of our supposed medical waters (*Description of England*, ed. New Shakspeare Society, 1876, pp. 333, 336).

The following passage, though it cannot be said to be an imitation, certainly recalls Shylock's enumeration of the dislikes of various men (*Merch. of Venice*, Act IV. sc. i). Accounting for the sudden and unexpected withdrawal of a certain captain from a feast, the writer says,—

“ It was becaufe a Pigge came to the table  
 which to abide by no meanes he was able  
 was not the Swan worthy t' be made a Goose  
 that fuch a dynner for a pigge would loofe.  
 I thinke he was a Capten fine I  
 of him good fir, I pray yo<sup>u</sup> what thinke yee?  
 I knewe the like by one that nould endure  
 to fee a Goose come to the table fure  
 fome can not brooke to fe a Custarde there  
 fome of a Cheefe doe ever ftande in feare  
 & I knowe one, if the Tobacco fee  
 or smells the fame, the swoones imediately  
 the like of Rofes I haue heard fome tell  
 touch but the skyn & presently 't will fwell  
 & growe to blifters.” (Vol. II. fo. 257.)

The phrase in *Othello*, Act III. sc. iii.,

“ I'd let her down the wind  
 To prey at fortune ”

finds an illustration in the lines upon ill fortune,—

“if one goe downe the wynde he may be fure  
the vttermoſt of evils to endure.” (Vol. II. fo. 266, back.)

Scattered through the volumes are several words and phrases, which seem to be reminiscences of Shakespere without very certain reference, but they cannot be called either imitations or parallels. L. T. S.]

## APPENDIX D.

BY CHARLES CRAWFORD.

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J. BODENHAM'S *BELVEDERE*.

IN the original issue of the *Three Hundred Fresh Allusions to Shakspeare* an extract was given from the preface of *Belvedere* (see i. 72), and a single passage was traced to *Romeo and Juliet*, but no attempt has hitherto been made to identify the three or four thousand quotations of which the work consists. In the past few months, however, I have been able<sup>1</sup> to trace to their sources about 1200 of these, or a third of the whole, including, I believe, all those from Shakespeare.

Several of Bodenham's quotations prove that he must have had access to private manuscripts, as he states in his *Address to the Reader*; but the list of authors which he supplies is inaccurate and misleading. The private manuscripts that Bodenham had access to are described by him as being "Poems, Sonnets, Ditties, and other conceits, given to her [*i. e.* Queen Elizabeth's] Honorable Ladies, and vertuous Maids of Honour," besides translations and other "private labours" done by poets whose names appear in his list of authors. Now, I have been able to trace several of the quotations to poems that appear in the Harleian and Egerton MSS., and some of these remained unprinted and inedited until the present century. Such quotations may be assumed to have a place amongst Bodenham's gleanings from "private" poems. But the list of authors is a puzzle. The Earl of Surrey, the Marquis of Winchester, Mary, Countess of Pembroke, and her brother, Sir Philip Sidney, have the place

<sup>1</sup> Through the kindness of Mr. R. B. McKerrow, who placed his copy of the Spenser society's reprint of *Belvedere* at my disposal.

of honour in the list, and Sir John Davies and other names of note appear lower down. But I can find nothing in *Belvedere* from Surrey, nor from Sir John Davies; and even "that learned and right royall king and Poet, James king of Scotland," is, apparently, unrepresented in the book, although he receives special mention. And, besides, the collected quotations from Sidney, the Countess of Pembroke, and such noted writers as Nashe, Thomas Watson, Ben Jonson, George Gascoigne, Roydon, and Constable, who are all named, do not total up as many passages between them as can be found in *Edward III*, which some critics think is the work of a writer who should not be mentioned in the same breath with some of the names that I have noticed. Hence, I think I am justified in saying that the list is not what it purports to be, that it is inaccurate and misleading. Nevertheless, Bodenham wrote in good faith, and stated what he believed to be true. The discrepancy in his statement is easily explained. The notes are all of Bodenham's gathering, the result of his "laborious care"; and he handed them over to a poetaster who signs himself "A. M.," believed to be Anthony Munday, with permission to "A. M." to use them according to the plan which is sketched out in the *Address* and the *Conclusion*, and followed almost throughout the book. No quotation was to exceed one or two lines at most, nor was it to be included in the collection if it contained more than "ten syllables" to the verse.

Originally, then, Bodenham's quotations, we may conclude, were accurate citations, with the authors' names appended to them. Having a free hand to deal with them, "A. M." omitted authors' names, deleted all quotations that were likely to cause him trouble, and cut and hacked about the remainder to suit his plan according to his own wretched bad taste. Consequently, very few passages in *Belvedere* will be found to agree with their originals, and some authors, as I have said, who are named as contributors by Bodenham are either

missing altogether from the book or but very inadequately represented. On the other hand, there are many quotations in *Belvedere* from authors whose names are absent from Bodenham's list. It is strange that I cannot find any quotations from the work of Anthony Munday, or in that portion of it to which I have been able to gain access. If "A. M." is Anthony Munday, we may assume that his modesty had something to do with the matter, because Bodenham gave "A. M." extracts from Anthony Munday's work. But whoever "A. M." may have been, the compliment he pays to Bodenham's learning and industry in the following Sonnet, which is put in the front of *Belvedere*, is deserving, though one can hardly forbear smiling when the imitator of Procrustes' methods of making things fit transfers from his own shoulders to Bodenham's "the due" that was his own for the mutilations that are one of the great features of the book.

"To his loving and approoved good Friend,  
M. *John Bodenham*.

To thee that art Arts lover, Learnings friend,  
First causer and collectour of these floures :  
Thy paines just merit, I in right commend,  
Costing whole years, months, weeks, & daily hours.  
Like to the Bee, thou every where didst come,  
Spending thy spirits in laborious care :  
And nightly brought'st thy gather'd hony home,  
As a true worke-man in so great affaire.  
First, of thine owne deserving, take the fame ;  
Next, of thy friends, *his due he gives to thee* :  
That love of learning may renowme thy name,  
And leave it richly to posterity,  
Where others (who might better) yet forslow it,  
May see their shame, and times hereafter know it.

A. M."

An examination of my results discloses the pleasing fact that, up to the present, Shakespeare holds the field against all contributors, as regards the number of passages quoted or misquoted from a single author, his figure, excluding *Edward III*.

being 213. Next follows Samuel Daniel, with 208, then Edmund Spenser, with 186. Drayton also contributes a great many single lines; but much of his work, in its original form, is not accessible to ordinary scholars. Bastard, Barnfield, Chapman, Fitzgeoffrey, Gascoigne, R. Greene, B. Griffin, E. Guilpin, Sir J. Harington, T. Hudson, Ben Jonson, Kyd, John Lyly, Lodge, Markham, Marlowe, Marston, *The Mirror for Magistrates*, Nashe, the Countess of Pembroke, Roydon, Sackville, and Norton, Sir P. Sidney, Sylvester, and T. Watson, are all represented in *Belvedere*.

The list of Shakespeare passages in *Belvedere* which I now supply is, I think, complete, or nearly so; and I have thought it would be useful to give the true readings whenever the text has been tampered with. All passages marked with a \* will be found cited again in the quotations from *Englands Parnassus*. The references against quotations from *The True Tragedie* are those which belong to corresponding lines in *The Third Part of Henry VI*. And it will be observed that the version of *Romeo and Juliet* used by Bodenham is that of the quarto of 1597.

An odd and noticeable circumstance connected with Bodenham's quotations throughout, with certain exceptions, is that he went to particular authors for particular matter, which he thought they were better fitted to supply than others; and, in doing so, that he skipped deliberately gems of thought and expression in such authors which were not included in the catalogue of things that he expected them to yield. But in the cases of Shakespeare, Spenser, Drayton, and Daniel, he lingered over all their work, all being fish that came to his net from them. These writers he put down as princes exercising dominion in all the provinces of thought and expression; the others were but governors of petty outlying territories, with limited powers. Why, then, does Bodenham linger over the anonymous play of *Edward III*, and favour it with so much notice? And why do his quotations from it group themselves so persistently with similar matter

gathered from the writings of Shakespeare? And why, moreover, does Bodenham accord it the unusual distinction so many times of quoting double lines from the play, an honour which he nearly always reserves for those who had an established right to fame? It is a most extraordinary thing that so much notice should have been taken of this play; and, that being so, I can only conclude that Bodenham, like many modern heretics, including my poor humble self, believed Shakespeare to be the author of *Edward III*. A list of the quotations from *Edward III* will be found at the end.

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### *LOVE'S LABOUR'S LOST.*

#### *Belvedere.*

- p. 51, "Of Wit and Wisdom."  
Short lived wits doe wither as they grow (II, i, 54).
- p. 48, "Of Beautie."  
Where faire is not, no boot to paint the brow.  
Should be:—  
Where fair is not, praise cannot mend the brow (IV, i, 17).
- p. 171, "Of the Tongue, etc."  
Foule paiment for faire words is more than needs.  
Should be:—  
Fair payment for foul words is more than due (IV, i, 19).
- p. 220, "Of Youth."  
Youth hardly can obey an old decree.  
Should be:—  
Young blood doth not obey an old decree (IV, iii, 214).
- p. 40, "Of Beautie."  
Beautie doth varnish age, as if new borne (IV, iii, 244).

### *ROMEO AND JULIET.*

- p. 205, "Of Paine, etc."  
One paine is lessened by anothers anguish (I, iii, 48).'
- p. 30, "Of Love."  
No stonie limits can hold out true love.  
Should be:—  
For stony limits cannot hold love out (II, ii, 67).



*Belvedere.*

p. 30, "Of Love."

What love can doe, that dare it still attempt.

Should be:—

And what love can do, that dares love attempt (II, ii, 68).

\*p. 30, "Of Love."

Love goes toward love like schoole-boyes from their bookes :  
But love from love, to schoole with heavie lookes.

Bodenham follows the quarto of 1597; the Folio and 1599 quarto read:—

Love goes toward love, *as* schoolboys from their books ;  
But love from love, *toward* school with heavy looks (II, ii, 156-57).

p. 178, "Of good Deeds, etc."

There's nought so vile that on the earth doth live,  
But to the earth some speciall good doth give (II, iii, 17-18).

Bodenham's reading, except for the change in the first word, which should be "For," agrees with the quarto of 1599 and the Folio, and differs from the 1597 quarto, which runs thus:—

"For nought so vile, that *vile* on earth doth live, etc."

As pointed out by Dyce in his Preface to John Webster's *The White Devil, etc.*, sometimes copies of the *same* edition of a play differ slightly from each other, caused probably by corrections being made in the text after a portion of it had been worked off. It may be that Bodenham copied from a MS. copy of the play.

p. 179, "Of Good Deeds, etc."

There's nought so good, but strain'd from that faire use :  
Revolts to vice, and stumbles on abuse.

Except for the change of "There's" for "Nor," the reading is that of the 1597 quarto; 1599 reads thus:—

Nor nought so good but straind from that faire use,  
Revolts *from true birth*, stumbling on abuse (II, iii, 19-20).

\*p. 17, "Of Vertue."

Vertue it selfe turnes vice, being misapplyed :  
And vice sometimes by action dignified (II, iii, 21-22).

\*p. 224, "Of Age."

Care keepes his watch in every old mans eye,  
And where care lodgeth, sleepe can never lie.

So in 1597 quarto; 1599 and the Folio read:—

Care keeps his watch in every old man's eye,  
And where care *lodges*, sleep *will* never lie (II, iii, 35-36).

\*p. 220, "Of Youth."

Looke where unbruised youth, with unstuft braines  
Doth couch his limbes, there golden sleepe remaines.

Agrees with 1597 quarto; except that "Looke" should be "But." The quarto of 1599 and the Folio, read thus:—

But where unbruised youth with unstuff'd *brain*  
Doth couch his limbs, there golden sleep *doth reign* (II, iii, 37-38).

*Belvedere.*

\*p. 106, "Of Women."

Women may fall, when there's no strength in men (II, iii, 80).

p. 220, "Of Youth."

Youths love is quicke, swifter than swiftest speed.

This line only appears in the quarto of 1597, its place in the Folio and the quarto of 1599 being taken by the speech commencing :—

These violent delights have violent ends, etc. (II, vi, 9).

p. 189, "Of Teares, etc."

Venus smiles seldome in a house of teares.

Should be :—

For Venus smiles not in a house of tears (IV, i, 8).

*I HENRY IV.*

p. 135, "Of Gluttonie, etc."

Advantage feeds him fat, while men delay (III, ii, 180).

*RICHARD II.*

p. 42, "Of Beautie."

The fairer and more beautifull the skie,  
The ouglier seeme the clouds that in it lye.

Should be :—

Since the more fair and crystal is the sky,  
The uglier seem the clouds that in it fly (I, i, 41-42).

\*p. 89, "Of Fame and Infamie."

If spotlesse reputation be away,  
Men are but gilded loame, or painted clay.

Should be :—

The purest treasure mortal times afford  
Is spotless reputation ; that away,  
Men are but gilded loam or painted clay (I, i, 177-79).

p. 199, "Of Courage, etc."

A jewell in a ten-times bard-up chest,  
Is a bold spirit in a loyall breast (I, i, 180-81).

p. 66, "Of Nobilitie."

That which in meane men we call patience,  
In noble breasts, is pale, cold cowardise.

Should be :—

That which in mean men we entitle patience  
Is pale cold cowardice in noble breasts (I, ii, 33-34).

*Belvedere.*

p. 141, "Of Griefe, etc."

Conceived griefe reboundeth where it falls ;  
Not with the emptie hollownesse, but weight.

Should be :—

Yet one word more. Grief boundeth where it falls,  
Not with the empty hollownesse, but weight (I, ii, 58–59).

p. 141, "Of Griefe, etc."

Sorrow concludes not when it seemeth done.

Should be :—

For sorrow ends not when it seemeth done (I, ii, 61).

p. 216, "Of Time."

Wee can helpe time, to furrow us with age,  
But stop no wrinkle in his pilgrimage.

Should be :

Thou canst help time to furrow me with age,  
But stop no wrinkle in his pilgrimage (I, iii, 229–30).

p. 49, "Of Wit and Wisdom."

All places that the eye of heaven survaies,  
Are (to a wise man) happie ports and havens.

Should be :—

All places that the eye of heaven visits  
Are to a wise man ports and happy havens (I, iii, 275–76).

p. 208, "Of Povertie, etc."

There is no vertue like necessitie (I, iii, 278).

p. 141, "Of Griefe, etc."

Woe with the heavier weight doth alwaies sit,  
Where it perceives it is but faintly borne.

Should be :—

Woe doth the heavier sit,  
Where it perceives it is but faintly borne (I, iii, 280–81).

\*p. 141, "Of Griefe, etc."

Fell gnarling sorrow hath least power to bite  
The man that mockes it, and doth set it light.

Should be :—

For gnarling sorrow hath less power to bite  
The man that mocks at it and sets it light (I, iii, 292–93).

p. 182, "Of evill Deeds, etc."

The apprehension of what e're is good,  
Gives but the greater feeling to the worse.

Should be :—

O, no ! the apprehension of the good  
Gives but the greater feeling to the worse (I, iii, 300–301).

*Belvedere.*

\*p. 141, "Of Griefe, etc."

Sharpe sorrowes tooth doth never ranckle more,  
Than when he bites, and launceth not the sore.

Should be :—

Fell sorrow's tooth doth never rankle more  
Than when it bites, but lanceth not the sore (I, iii, 302-303).

\*p. 171, "Of the Tongue, etc."

The tongues of dying men enforce attention.

Should be :—

O ! but they say the tongues of dying men  
Enforce attention like deep harmony (II, i, 5-6).

\*p. 205, "Of Paine, etc."

Where words be scarce, th'are seldome spent in vaine,  
For they speake truth, that breath their words with paine.

Should be :—

Where words are scarce, they are seldom spent in vain,  
For they breathe truth that breathe their words in pain (II, i, 7-8).

\*p. 171, "Of the Tongue, etc."

He that no more must speake, is listned more,  
Than they whome youth and ease hath taught to glose.

Should be :—

He that no more must say is listen'd more  
Than they whom youth and ease have taught to glose.  
(II, i, 9-10).

\*p. 227, "Of Life."

More are mens ends markt, than their lives before (II, i, 11).

p. 74, "Of Counsell, etc."

Alway too late comes counsell to be heard,  
Where will doth mutinie with wits regard.

Should be :—

Then all too late comes counsel to be heard,  
Where will doth mutiny with wit's regard (II, i, 27-28).

p. 73, "Of Councell, etc."

Direct not him, whose way himselfe will choose (II, i, 29).

p. 133, "Of Anger, etc."

Violent fires doe soone burne out them-selves.

Should be :—

For violent fires soon burn out themselves (II, i, 34).

p. 133, "Of Anger, etc."

Small showers last long, but angry stormes are short.

Should be :—

Small showers last long, but sudden storms are short (II, i, 35).

*Belvedere.*

p. 208, "Of Povertie, etc."

Miserie oft makes sport to mocke it selfe.

Should be :—

No ; misery makes sport to mock itself (II, i, 85).

p. 231, "Of Death."

Though death be poore, it ends a world of woe.

Should be :—

Though death be poor, it ends a mortal woe (II, i, 153).

p. 182, "Of evill Deeds, etc."

By evill courses may be understood,  
That their events can never fall out good.

Should be :—

But by bad courses may be understood  
That their events can never fall out good (II, i, 214-15).

p. 141, "Of Griefe, etc."

Ech substance of a grieve hath twentie shades,  
Which shewes like grieve it selfe, yet is not so.

Should be :—

Each substance of a grief hath twenty shadows,  
Which show like grief itself, but are not so (II, ii, 14-15).

p. 141, "Of Griefe, etc."

The eye of sorrow glaz'd with blinding teares,  
Devides one thing entire to many objects.

Should be :—

For sorrow's eye, glazed with blinding tears,  
Divides one thing entire to many objects (II, ii, 16-17).

p. 141, "Of Griefe, etc."

Conceit derives from some fore-father grieve.

Should be :—

. . . conceit is still deriv'd  
From some forefather grief (II, ii, 34-35).

p. 25, "Of Hope."

Hope to enjoy, is little lesse than joy.

Should be :—

And hope to joy is little less in joy  
Than hope enjoy'd (II, iii, 15-16).

p. 208, "Of Povertie, etc."

Thanks ought be deem'd th' Exchequer of the poore.

Should be :—

Evermore thanks, the exchequer of the poor ;  
Which, till my infant future comes to years,  
Stands for my bounty (II, iii, 65-67).

*Belvedere.*

p. 141, "Of Griefe, etc."

Things past redresse should be as free from care.

Should be :—

Things past redress are now with me past care (II, iii, 171).

p. 5, "Of Heaven."

When heaven yeelds meanes, they must not be neglect.

Should be :—

The means that heaven yields must be embrac'd,  
And not neglected (III, ii, 29-30).

\*p. 58, "Of Kings and Princes."

Not all the water in the rough rude sea,

Can wash the balme from an annointed king (III, ii, 54-55).

\*p. 58, "Of Kings and Princes."

Where Angels in the cause of Kings doe fight,

Weake men must fall, for heaven regards the right.

Should be :—

God for his Richard hath in heavenly pay

A glorious angel ; then, if angels fight,

Weak men must fall, for heaven still guards the right

(III, ii, 60-62).

p. 141, "Of Griefe, etc."

It is no losse to be exempt from care.

Should be :—

Say, is my kingdom lost? why, 'twas my care ;

And what loss is it to be rid of care? (III, ii, 95-96).

p. 35, "Of Hate."

The sweetest love, changing his propertie :

Turnes to the sowrest and most deadly hate.

Should be :—

Sweet love, I see, changing his property,

Turns to the sourest and most deadly hate (III, ii, 135-36).

p. 231, "Of Death."

There's nothing we can call our owne, but death.

Should be :—

And nothing can we call our own but death (III, ii, 152).

p. 49, "Of Wit and Wisdom."

Wise men doe seldome sit and wayle their woes,

But presently prevent the wayes to waile.

Should be :—

My lord, wise men ne'er sit and wail their woes,

But presently prevent the ways to wail (III, ii, 178-79).

*Belvedere.*

p. 145, "Of Feare, etc."

To feare the foe, when feare oppreseth strength,  
Gives in our weaknesse, strengthening to the foe.

Should be :—

To fear the foe, since fear oppreseth strength,  
Gives in your weakness strength unto your foe (III, ii, 180-81).

p. 145, "Of Feare, etc."

Feare, and be slaine, no worse can come to fight :  
And fight and dye, is death destroying death (III, ii, 183-84).

p. 145, "Of Feare, etc."

The dread of dying, payes death servile breath.

Should be :—

Where fearing dying pays death servile breath (III, ii, 185).

p. 58, "Of Kings and Princes."

A king, woes slave, must kingly woe obey.

Should be :—

A king, woe's slave, shall kingly woe obey (III, ii, 210).

p. 195, "Of Authoritie, etc."

Needs must we doe, what might will force us doe.

Should be :—

For do we must what force will have us do (III, iii, 207).

p. 151, "Of Fortune."

The world is rightly tearmed full of rubs,  
When all our fortunes runne against the byas.

Should be :—

'Twill make me think the world is full of rubs,  
And that my fortune runs against the bias (III, iv, 3-4).

p. 141, "Of Griefe."

Their legges can keepe no measure in delight,  
Whose heart doe hold no measure in their griefe.

Should be :—

My legs can keep no measure in delight  
When my poor heart no measure keeps in grief (III, iv, 7-8).

p. 141, "Of Griefe, etc."

Against a chaunge, woe is o're-run with woe.

Should be :—

They'll talk of state ; for every one doth so  
Against a change : woe is forerun with woe (III, iv, 27-28).

p. 150, "Of Fortune, etc."

Nimble mischaunce, is verie swift of foot.

Should be :—

Nimble mischance, that art so light of foot (III, iv, 92).

*Belvedere.*

p. 142, "Of Griefe, etc."

In wooing sorrow, it is best be briefe,  
When wedding it, there is such length in griefe.

Should be :—

Come, come, in wooing sorrow let's be brief,  
Since, wedding it, there is such length in grief (V, i, 93-94).

*RICHARD III.*

p. 195, "Of Authoritie, etc."

They that stand high, have many blasts to shake them.  
(I, iii, 259).

\*p. 143, "Of Griefe, etc."

Sorrow breakes seasons, and reposing houres :  
Makes the night morning, and the noon-tyde night (I, iv, 76-77).

\*p. 58, "Of Kings and Princes."

Princes have but their titles for their glorie,  
And outward honour for an inward toyle.

Should be :—

Princes have but their titles for their glories,  
An outward honour for an inward toil (I, iv, 78-79).

\*p. 58, "Of Kings and Princes."

Princes, for meere unfelt imaginations,  
Do often feele a world of restlesse cares.

Should be :—

And, for unfelt imaginations,  
They often feel a world of restless cares (I, iv, 80-81).

\*p. 58, "Of Kings and Princes."

Betweene kings titles and their lowly name,  
There's nothing differs but the outward frame.

Should be :—

So that, between their titles and low name,  
There's nothing differs but the outward same (I, iv, 82-83).

p. 58, "Of Kings and Princes."

A begging prince, what begger pitties not ? (I, iv, 277).

p. 49, "Of Wit and Wisdom."

When clouds appeare, wise men put on their cloakes.

Should be :—

When clouds are seen, wise men put on their cloaks (II, iii, 32).

p. 195, "Of Authoritie, etc."

When great leaves fall, then winter is at hand (II, iii, 33).



*Belvedere.*

p. 133, "Of Anger, etc."

The waters swell before a boistrous storme.

Should be :—

. . . we see

The water swell before a boisterous storm (II, iii, 44).

p. 208, "Of Povertie, etc."

Delay leads impotent and snaile-pac'd need.

Should be :—

Delay leads impotent and snail-pac'd beggary (IV, iii, 53).

p. 14, "Of truth."

An honest tale speeds best being truly told.

Should be :—

An honest tale speeds best being plainly told (IV, iv, 359).

p. 76, "Of Justice."

Wrong must have wrong, and blame the due of blame.

Should be :—

Wrong hath but wrong, and blame the due of blame (V, i, 29).

\*p. 25, "Of Hope."

True hope is swift, and flyes with swallowes wings.

Kings it makes Gods, and meaner creatures Kings.

(V, ii, 23-24).

*VENUS AND ADONIS.*

p. 133, "Of Anger, etc."

Raine added to a river that is ranke,

Perforce will make it over-flow the banke.

Should be :—

Rain added to a river that is rank

Perforce will *force* it overflow the bank (ll. 71-72).

p. 41, "Of Beautie."

Beautie within it selfe should not be wasted (l. 130).

p. 42, "Of Beautie."

Faire flowers that are not gathered in their prime,

Rot and consume themselves in little time (ll. 131-132).

\*p. 31, "Of Love."

Love is a spirit all compact of fire,

Not grosse to sinke, but light and will aspire (ll. 149-150).

p. 42, "Of Beautie."

Dainties are made for tast, beautie for use.

Should be :—

Torches are made to light, jewels to wear,

Dainties to taste, fresh beauty for the use (ll. 163-164).

*Belvedere.*

p. 42, "Of Beautie."  
 Seeds spring from seeds, and beauty beauty breedeth.  
 Should be :—  
 Seeds spring from seeds, and beauty breedeth beauty (l. 167).

p. 30, "Of Love."  
 Lovers doe say, The heart hath treble wrong,  
 When it is bard the ayding of the tongue.  
 Should be :—  
 For lovers say the heart hath treble wrong  
 When it is barr'd the aidance of the tongue (ll. 329-30).

\*p. 30, "Of Love,"  
 Free vent of words, loves fire doth assuage (l. 334).

\*p. 162, "Of Affection, etc."  
 Affection is a coale that must be coold :  
 Else suffered, it will set the heart on fire (ll. 387-88).

\*p. 161, "Of Affection, etc."  
 The sea hath bounds, but deep desire hath none (l. 389).

\*p. 30, "Of Love."  
 Who learns to love, the lesson is so plaine :  
 That once made perfect, never lost againe.  
 Should be :—  
 O, learn to love ; the lesson is but plain,  
 And once made perfect, never lost again (ll. 407-408).

p. 31, "Of Love."  
 Love well is said, to be alive in death,  
 That laughes and weepes, and all but with a breath.  
 Should be :—  
 For I have heard it is a life in death,  
 That laughs, and weeps, and all but with a breath (ll. 413-14).

p. 30. "Of Love."  
 Lookes doe kill love, and love by lookes revives.  
 Should be :—  
 For looks kill love, and love by looks reviveth (l. 464).

p. 120, "Of Lust."  
 Lust makes oblivion, beateth reason backe :  
 Forgetteth shames pure blush, and honours wracke.  
 Should be :—  
 And careless lust stirs up a desperate courage,  
 Planting oblivion, beating reason back,  
 Forgetting shame's pure blush and honour's wrack (ll. 556-58).

\*p. 24, "Of Hope."  
 Things out of hope, by ventring oft are won.  
 Should be :—  
 Things out of hope are compass'd oft with venturing (l. 567).

*Belvedere.*

\*p. 162, "Of Affection."

Affection faints not like a pale-fac'd coward,  
But then wooes best, when most his choise is froward (ll. 569-570).

\*p. 30, "Of Love."

Foule words and frownes will not compell a lover.

Should be :—

Foul words and frowns must not repel a lover (l. 573).

\*p. 41, "Of Beautie."

Were beautie under twentie lockes kept fast,  
Yet love will through, and picke them all at last.

Should be :—

Were beauty under twenty locks kept fast,  
Yet love breaks through, and picks them all at last (ll. 575-76).

p. 73, "Of Councell, etc."

They that thrive well, take counsell of their friends (l. 640).

\*p. 162, "Of Affection."

Where love doth reigne, disturbing jealousie  
Doth call him-selfe, affections Sentinell.

Should be :—

For where Love reigns, disturbing Jealousy,  
Doth call himselfe Affection's sentinel (ll. 649-50).

\*p. 145, "Of Feare, etc."

Daunger deviseth shifts, wit waits on feare (l. 690).

\*p. 207, "Of Povertie, etc."

Poore miserie is troden on by many,  
And being low, never reliev'd by any.

Should be :—

For misery is trodden on by many,  
And being low never relieved by any (ll. 707-708).

\*p. 30, "Of Love."

Love easily commenteth on every woe.

Should be :—

For love can comment upon every woe (l. 714).

p. 161, "Of Affection, etc."

In darkest nights, desire sees best of all.

Should be :—

"And now 'tis dark, and going I shall fall."

"In night," quoth she, "desire sees best of all" (ll. 719-720).

p. 135, "Of Gluttonie, etc."

Disorder breeds by heating of the blood (l. 742).

\*p. 122, "Of Lust."

Love comforteth like Sun-shine after raine,  
But lusts effect is tempest after Sunne (ll. 799-800).

*Belvedere.*

- \*p. 30, "Of Love."  
Loves gentle spring doth alwaies fresh remaine (l. 801).
- \*p. 121, "Of Lust."  
Lusts winter comes ere sommer halfe is done.  
Should be :—  
Lust's winter comes ere summer half be done (l. 802).
- \*p. 121, "Of Lust."  
Love surfets not, lust like a glutton dies (l. 803).
- \*p. 121, "Of Lust."  
Love is all truth, lust full of perjur'd lyes.  
Should be :—  
Love is all truth, Lust full of forged lies (l. 804).
- p. 30, "Of Love."  
Love maketh young men thrall, and old men dote.  
Should be :—  
How love makes young men thrall, and old men dote (l. 837).
- p. 30, "Of Love."  
In follie love is wise and foolish wittie.  
Should be :—  
How love is wise in folly, foolish-witty (l. 838).
- \*p. 30, "Of love."  
A lovers houres are long, though seeming short.  
Should be :—  
For lovers' hours are long, though seeming short (l. 842).
- \*p. 104, "Of Women."  
Griefe hath two tongues, and never woman yet  
Could rule them both, without ten womens wit (ll. 1007-8).

*LUCRECE.*

- p. 70, "Of Honor and dishonor."  
Honour and beautie in the owners armes,  
Are weakely fortrest from a world of harmes (ll. 27-28).
- \*p. 42, "Of Beautie."  
Beautie it selfe, doth of it selfe perswade  
The eyes of men, without an Oratour (ll. 29-30).
- p. 158, "Of the Mind."  
Mens minds oft times are tainted by their eares.  
Should be :—  
For by our ears our hearts oft tainted be (l. 38).

*Belvedere.*

\*p. 185, "Of Thoughts."

Unstained thoughts doe seldome dreame of ill.

Should be :—

For unstain'd thoughts do seldom dream on evil (l. 87).

\*p. 145, "Of Feare, etc."

Birds feare no bushes that were never lim'd.

Should be :—

Birds never limed no secret bushes fear (l. 88).

p. 158, "Of the Mind."

Theeves, cares, and troubled minds, are long awake.

Should be :—

And every one to rest themselves betake,  
Save thieves and cares and troubled minds that wake (ll. 125-26).

p. 232, "Of Death."

When heapes of treasure is the meed proposed,  
Though death be adjunct, there's no death supposed.

Should be :—

And when great treasure is the meed proposed,  
Though death be adjunct, there's no death supposed (ll. 132-33).

p. 223, "Of Age."

Men's chiefest aime is but to nource up life,  
With honour, wealth, and ease in waning age.

Should be :—

The aim of all is but to nurse the life  
With honour, wealth, and ease in waning age (ll. 141-42).

p. 71, "Of Honour and dishonour."

Honour and wealth oft times too dearely cost  
The death of all, so altogether lost.

Should be :—

Honour for wealth; and oft that wealth dost cost  
The death of all, and all together lost (ll. 146-47).

p. 51, "Of Wit and Wisdom."

Men that neglect their owne for want of wit,  
Make something nothing, by augmenting it.

Should read :—

. . . so then we do neglect  
The thing we have, and, all for want of wit,  
Make something nothing by augmenting it (ll. 152-54).

p. 14, "Of Truth."

Where then is truth, if there be no selfe trust ?

Should be :—

Then where is truth, if there be no self-trust ? (l. 158).

*Belvedere.*

p. 14, "Of Truth."

How shall he thinke to find a straunger just,  
That in himselfe dare put no confidence?

Should read:—

When shall he think to find a stranger just,  
When he himself himself confounds, betrays  
To slanderous tongues and wretched hateful days? (ll. 159–61).

p. 185, "Of Thoughts."

Pure thoughts doe alwayes sleepe secure and still,  
While lust and murder wakes to staine and kill.

Should be:—

. . . pure thoughts are dead and still,  
While lust and murder wakes to stain and kill (ll. 167–68).

p. 121, "Of Lust."

All faire humanitie abhorres the deed,  
That staines with lust loves modest snow-white weed.

Should be:—

Let fair humanity abhor the deed  
That spots and stains love's modest snow-white weed (ll. 195–96).

p. 85, "Of Warre."

A martiall man ought not be fancies slave.

Should be:—

A martial man to be soft fancy's slave! (l. 200).

p. 203, "Of Pleasure, etc."

Who buyes a minutes mirth, may waile a weeke.

Should be:—

Who buys a minute's mirth to wail a week? (l. 213).

p. 59, "Of Kings and Queens."

Foolish the begger, that to touch a crowne,  
Would with the scepter strait be smitten downe.

Should be:—

Or what fond beggar, but to touch the crown,  
Would with the sceptre straight be stricken down? (l. 216–17).

\*p. 145, "Of Feare, etc."

The guilt being great, the feare doth more exceed.

Should be:—

The guilt being great, the fear doth still exceed (l. 229).

\*p. 146, 'Of Feare, etc.'

Extreamest feare can neither fight nor flye,  
But coward-like, with trembling terrour die.

Should be:—

And extreme fear can neither fight nor fly,  
But coward-like with trembling terror die (ll. 230–31).

*Belvedere.*

p. 146, "Of Feare, etc."

Who feares a sentence, or an old man's saw,  
May by a painted cloth be kept in awe.

Should be :—

Who fears a sentence or an old man's saw  
Shall by a painted cloth be kept in awe (ll. 244-45).

p. 183, "Of evill Deeds, etc."

Oft that is vile, shewes like a virtuous deed.

Should be :—

That what is vile shows like a virtuous deed (l. 252).

\*p. 18, "Of Vertue."

All Orators are dumbe when vertue pleads.

Should be :—

All orators are dumb when beauty pleadeth (l. 268).

p. 208, "Of Povertie, etc."

Poore wretches have remorse in poore abuses (l. 269).

\*p. 145, "Of Feare, etc."

Love thrives not in the heart that shadowes feare,

Should be :—

Love thrives not in the heart that shadows dreadeth (l. 270).

p. 162, "Of Affection, etc."

Affections gawdie banner once displayed,  
The coward fights and will not be dismayed.

Should be :—

Affection is my captain, and he leadeth;  
And when his gaudy banner is display'd,  
The coward fights, and will not be dismay'd (ll. 271-73).

p. 223, "Of Age."

Respect and Reason, wait on wrinkled age (l. 275).

p. 49, "Of Wit and Wisdom."

Sad pawse and deepe regard, becomes the wise.

Should be :—

Sad pause and deep regard beseems the sage (l. 277).

pp. 42-43, "Of Beautie."

Desire being Pilot, and bright beautie prize,  
Who can feare sinking where such treasure lyes?

Should be :—

Desire my pilot is, beauty my prize;  
Then who fears sinking where such treasure lies? (ll. 279-80).

p. 121, "Of Lust."

As corne o're-growes by weeds, so feare by lust.

Should be :—

As corn o'ergrown by weeds, so heedful fear  
Is almost choked by unresisted lust (ll. 281-82).

*Belvedere.*

p. 158, "Of the Mind."

The mind corrupted, takes the worser part.

Should be :—

. . . . the heart,

Which once corrupted takes the worser part (ll. 293-94).

\*p. 205, "Of Paine, etc."

Paine payes the in-come of each precious thing (l. 334).

p. 145, "Of Feare, etc."

Huge rockes, high windes, strong pyrats, shelves and sands,  
The merchant feares, ere rich at home he lands (l. 335-36).

\*p. 185, "Of Thoughts."

Thoughts are but dreames, till their effects be tryed (l. 353).

\*p. 145, "Of Feare, etc."

Against loves fire, feares frost can have no power.

Should be :—

Against love's fire fear's frost hath dissolution (l. 355).

p. 114, "Of Treason, etc."

Treason first workes ere traitors are espied.

Should be :—

Thus treason works ere traitors be espied (l. 361).

p. 124, "Of Pride, etc."

Proud will is deafe, and heares no heedfull friends.

Should be :—

But will is deaf and hears no heedful friends (l. 495).

p. 162, "Of Affection, etc."

There's nothing can affections force controll.

Should be :—

But nothing can affection's course control (l. 500).

p. 185, "Of Thoughts."

A fault unknowne, is as a thought unacted.

Should be :—

The fault unknown is as a thought unacted (l. 527).

\*p. 121, "Of Lust."

Teares harden lust, though marble weare with drops.

Should be :—

Tears harden lust, though marble wear with raining (l. 560).

p. 57, "Of Kings and Princes."

Kings like to Gods should governe every thing.

Should be :—

For kings, like gods, should govern every thing (l. 602).



*Belvedere.*

\*p. 57, "Of Kings and Princes."

Monarchs misdeeds cannot be hid in clay.

Should be :—

Then kings' misdeeds cannot be hid in clay (l. 609).

\*p. 59, "Of Kings and Princes."

Princes are the glasse, the schoole, the booke,  
Where subject eyes doe learne, doe reade, doe looke.

Should be :—

For princes are the glass, the school, the book,  
Where subjects' eyes do learn, do read, do look (ll. 615-16).

p. 183, "Of evil Deeds, etc."

Mens faults doe seldome to them-selves appeare (l. 633).

p. 183, "Of evill Deeds, etc."

Men smother partially their owne misdeeds.

Should be :—

Their own transgressions partially they smother (l. 634).

p. 121, "Of Lust."

Faire love, foule lust, are deadly enemies.

Should be :—

For light and lust are deadly enemies (l. 674).

p. 38, "Of Chastitie."

When chastitie is rifled of her store,  
Lust, the proud theefe, is poorer than before.

Should be :—

Pure Chastity is rifled of her store,  
And Lust, the thief, far poorer than before (ll. 692-93).

\*p. 162, "Of Affection, etc."

Drunken desire doth vomit his receipt.

Should be :—

Drunken Desire must vomit his receipt (l. 703).

\*p. 121, "Of Lust."

While lust is in his pride, no exclamation  
Can curbe his heat, or reine his rash desire (ll. 705-6).

p. 124, "Of Pride, etc."

The flesh being proud, desire doth fight with grace (l. 712).

\*p. 142, "Of Griefe, etc."

Kind fellowship in woe, doth woe assuage,  
As Palmers chat makes short their pilgrimage.

Should be :—

And fellowship in woe doth woe assuage,  
As palmers' chat makes short their pilgrimage (ll. 790-91).

*Belvedere.*

p. 42, "Of Beautie."

Hardly perfection is so absolute,  
But some impuritie doth it pollute.

Should be:—

But no perfection is so absolute  
That some impurity doth not pollute (ll. 853-54).

p. 202, "Of Pleasure, etc."

The sweets we wish for, turne to loathed sowers,  
Even in the moment, that we call them ours (ll. 867-68).

\*p. 177, "Of good Deedes, etc."

We have no good, that we can say is ours (l. 873).

p. 121, "Of Lust."

Lust blowes the fire when temperance is thawed.

Should be:—

Thou blow'st the fire when temperance is thaw'd (l. 884).

p. 216, "Of Time."

Times office is to end the hate of foes.

Should be:—

Time's office is to fine the hate of foes (l. 936).

\*p. 216, "Of Time."

Times glorie is to calme contending kings (l. 939).

p. 216, "Of Time."

Time is a tutour both to good and bad.

Should be:—

O Time, thou tutor both to good and bad (l. 995).

\*p. 70, "Of Honor and dishonor."

The mightier man, the mightier is the thing:  
That makes him honour'd, or begets him hate (ll. 1004-5).

\*p. 57, "Of Kings and Princes."

The greatest scandale waits on greatest state.

Should be:—

For greatest scandal waits on greatest state (l. 1006).

\*p. 57, "Of Kings and Princes."

Poore groomes are sightlesse night; Kings, glorious day (l. 1013).

\*p. 59, "Of Kings and Princes."

Gnats are unnoted where-soe're they flie,  
But Eagles gaz'd upon with every eye (ll. 1014-15).

\*p. 203, "Of Pleasure, etc."

Mirth searcheth out the bottome of annoy.

Should be:—

For mirth doth search the bottom of annoy (l. 1109).

*Belvedere.*

\*p. 142, "Of Griefe, etc."

Sad soules are slaine in merrie companie (l. 1110).

\*p. 142, "Of Griefe, etc."

Griefe is best pleas'd with griefes societie.

Should be :—

Grief best is pleas'd with grief's society (l. 1111).

\*p. 142, "Of Griefe, etc."

True sorrow then is feelingly suffis'd,

When with like semblance it is sympathiz'd (ll. 1112-13).

\*p. 232, "Of Death."

It's double death, to drowne in ken of shoare.

Should be :—

'Tis double death to drown in ken of shore (l. 1114).

\*p. 142, "Of Griefe, etc."

Great griefe grieves most at that would do it good (l. 1117).

\*p. 142, "Of Griefe, etc."

Deepe woes roll forward like a gentle floud,

Which being stopt, the bounding bankes o're-flowes.

Should be :—

Deep woes roll forward like a gentle flood,

Who, being stopp'd, the bounding banks o'erflows (ll. 1118-19).

\*p. 142, "Of Griefe, etc."

Griefe dallied with, nor law nor limit knowes (l. 1120).

p. 142, "Of Griefe, etc."

A wofull hostesse brookes no merrie guests.

Should be :—

A woeful hostess brooks not merry guests (l. 1125).

\*p. 142, "Of Griefe, etc."

Distresse likes dumps, when time is kept with teares (l. 1127).

\*p. 227, "Of Life."

To live or dye, which of the twaine is better,

When life is sham'd, and death reproches debter?

Should be :—

To live or die, which of the twain were better,

When life is shamed and death reproach's debtor (ll. 1154-55).

p. 70, "Of Honor and dishonor."

It's honour to deprive dishonour'd life ;

The one will live, the other being dead.

Should be :—

'Tis honour to deprive dishonour'd life ;

The one will live, the other being dead (ll. 1186-87).

*Belvedere.*

p. 171, "Of the Tongue, etc."

A soft, slow tongue, true marke of modestie.

Should be :—

With soft slow tongue, true mark of modesty (l. 1220).

\*p. 158, "Of the Mind."

Men have rude marble, women soft waxe minds.

Should be :—

For men have marble, women waxen, minds (l. 1240).

\*p. 105, "Of Women."

Though men can cover crimes with bold sterne lookes,  
Poore womens faces are their owne faults bookes (ll. 1252-53).

p. 142, "Of Griefe, etc."

Woe is most tedious when her words are brieft.

Should be :—

My woes are tedious, though my words are brief (l. 1309).

p. 142, "Of Griefe, etc."

To see sad sights, mooves more than heare them told,  
For then the eye interprets to the eare (ll. 1324-25).

\*p. 170, "Of the Tongue, etc."

Deepe sounds make lesser noise than shallow foords ;  
And sorrow ebbes, being blowne with wind of words.

(ll. 1329-30).

p. 179, "Of good Deeds, etc."

For ones offence, why should a number fall,  
Or privat sinne be plagu'd in generall ?

Should be :—

For one's offence, why should so many fall,  
To plague a private sin in general ? (ll. 1483-84).

\*pp. 142, 143, "Of Griefe, etc."

Sorrow is like a heaue hanging bell,  
Which set on ringing, with his owne weight goes.

Should be :—

For sorrow, like a heavy-hanging bell  
Once set on ringing, with his own weight goes (ll. 1493-94).

\*p. 216, "Of Time."

Short time seemes long, in sorrowes sharpe sustaining (l. 1573).

\*p. 142, "Of Griefe, etc."

Though woe be heaue, yet it seldome sleepes (l. 1574).

\*p. 217, "Of Time."

They that watch well, see time how slow it creepes.

Should be :—

And they that watch see time how slow it creeps (l. 1575).

*Belvedere.*

p. 205, "Of Paine, etc."

It easeth some, though none it ever cur'd,  
To thinke that others have their paines endur'd.

Should be :—

It easeth some, though none it ever cured,  
To think their dolour others have endured (ll. 1581-82).

\*p. 170, "Of the Tongue, etc."

Few words doe ever fit a trespasse best,  
Where no excuse can give the fault amends.

Should be :—

"Few words," quoth she, "shall fit the trespass best,  
Where no excuse can give the fault amending" (ll. 1613-14).

\*p. 114, "Of Treason, etc."

Betime 'tis good to let the traitour die,  
For sparing justice feeds iniquitie.

Should be :—

. . . the help that thou shalt lend me  
Comes all too late, yet let the traitor die ;  
For sparing justice feeds iniquity (ll. 1685-86).

p. 84, "Of Warre."

It is a meritorious faire dessigne,  
To chase injustice with revengefull armes.

Should be :—

For 'tis a meritorious fair design  
To chase injustice with revengeful arms (1692-93).

p. 70, "Of Honour and dishonour."

Honour by oath, ought right poore Ladies wrongs.

Should be :—

Knights, by their oaths, should right poor ladies' harms (l. 1694).

p. 223, "Of Age."

When old Bees dye, the young possesse the hive.

Should be :—

The old bees die, the young possess their hive (l. 1769).

p. 143, "Of Griefe, etc."

Wounds helpe not wounds, nor grieve ease grievous deeds.

Should be :—

Do wounds help wounds, or grief help grievous deeds? (l. 1822).

*THE TRUE TRAGEDIE.*<sup>1</sup>*Belvedere.*

p. 18, "Of Vertue."

Vertue makes women seeme to be divine.

Should be :—

Tis vertue that makes them seeme devine

(Cp. 3 *Hen. VI*, I, iv, 130.)

p. 112, "Of Tyrants, etc."

The savage Beare will never licke his hand,  
That spoiles her of her young before her face.

Should be :—

Whose hand is that the savage Beare doth licke?  
Not his that spoiles his young before his face.(Cp. 3 *Hen. VI*, II, ii, 13-14.)

p. 109, "Of Ambition."

Lyons doe never cast a gentle looke  
On any beast, that would usurpe their den.

Should be :—

To whom do Lyons cast their gentle looks?  
Not to the beast that would usurpe his den.(Cp. 3 *Hen. VI*, II, ii, 11-12.)

p. 112, "Of Tyrants, etc."

The smallest worme will turne, being trode upon.

Should be :—

The smallest worme will turne being troden on.

(Cp. 3 *Hen. VI*, II, ii, 17.)

p. 112, "Of Tyrants, etc."

The Doves will pecke in rescue of their brood.

Should be :—

And Doves will pecke, in rescue of their broode.

(Cp. 3 *Hen. VI*, II, ii, 18.)

p. 183, "Of evil Deeds, etc."

Things badly got, can have but bad successe.

Should be :—

That things; evill [Q1.3 *III*] got had ever bad successe.(Cp. 3 *Hen. VI*, II, ii, 46.)

p. 191, "Of Humilitie, etc."

The Cedar yeeldeth to the Axes edge.

Should be :—

Thus yeelds the Cedar to the axes edge.

(Cp. 3 *Hen. VI*, V, ii, 11.)

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<sup>1</sup> I quote the *True Tragedy* from the *Cambridge Shakespeare*; the references to 3 *Hen. VI* are according to the numbering of the *Oxford*.

*Belvedere.*

p. 60, "Of Kings and Princes, etc."

What els is pompe, rule, raigne; but earth and dust?

Should be:—

What is pompe, rule, raigne, but earth and dust?

(Cp. 3 *Hen. VI*, V, ii, 27.)

p. 133, "Of Anger, etc."

Men will not spend their furie on a child.

Should be:—

And men nere spend their furie on a child.

(Cp. 3 *Hen. VI*, V, v, 57.)

p. 46, "Of Jealousie."

Suspition alwaies haunts a guiltie mind.

(Cp. 3 *Hen. VI*, V, vi, 11.)

*EDWARD III.*

p. 84, "Of Warre."

A Captaine talketh best of boistrous warre.

Should be:—

No, let the captain talk of boist'rous war (II, i, 176).

p. 231, "Of Death."

A sicke man best sets downe the pangs of death.

Should be:—

The sick man best sets down the pangs of death (II, i, 178).

p. 135, "Of Gluttonie."

Starv'd men best gesse the sweetnesse of a feast.

Should be:—

The man that starves, the sweetness of a feast (II, i, 179).

p. 29, "Of Love."

Love cannot sound well, but in lover's tongues (II, i, 182).

p. 17, "Of Vertue."

Vertues best store, by giving doth augment.

Should be:—

For virtue's store by giving doth augment (II, i, 225).

p. 42, "Of Beautie."

Religion is austere, but beautie mild.

Should be:—

Religion is austere, and beauty gentle (II, i, 286).

p. 222, "Of Age."

Age is a Cinicke, not a flatterer (II, i, 310).

p. 195, "Of Authoritie."

What mightie men misdoe, they cannot mend.

Should be:—

What mighty men misdo, they can amend (II, i, 394).

*Belvedere.*

- p. 70, "Of Honor and dishonor."

An honourable grave is more esteem'd,  
Than the polluted closet of a king (II, i, 432-33).

- p. 102, "Of Man, and Men."

The greater man, the greater is the thing,  
Be it good or bad, that he doth undertake.

Should be :—

The greater man, the greater is the thing,  
Be it good or bad, that he shall undertake (II, i, 434-35).

- p. 195, "Of Authoritie, etc."

Deepe are the blowes made with a mightie Axe (II, i, 440).

- p. 182, "Of evill Deeds, etc."

An evill deed done by authoritie,  
Is mightie sinne and subornation.

Should be :—

An evil deed, done by authority,  
Is sin and subornation (II, i, 443-44).

- p. 171, "Of the Tongue, etc."

The hearts aboundance issues from the tongue.

Should be :—

Thus from the heart's abundance [Old editions *aboundant*] speaks  
the tongue (II, ii, 39).

- p. 183, "Of evill Deeds, etc."

Faults still against them-selves give evidence.

Should be :—

For faults against themselves give evidence (II, ii, 91).

- p. 120, "Of Lust."

Lust like a lanthorne sheweth through it selfe,  
The poysoned venime hid within it selfe.

Should be :—

Lust is a fire ; and men, like lanthorns, show  
Light lust within themselves, even through themselves.

(II, ii, 92-93).

- p. 70, "Of Honor and dishonor."

Profite with honour still must be commixt,  
Or else our actions are but scandalous.

Should be :—

For profit must with honour be commix'd  
Or else our actions are but scandalous (IV, iii, 11-12).

- p. 231, "Of Death."

Deaths name is much more mightie than his deeds (IV, iv, 40).

- p. 231, "Of Death."

To die, is all as common, as to live (IV, iv, 133).



*Belvedere.*

p. 227, "Of Life."

First doe we bud, then blow ; next seed, last fall.

Should be :—

First bud we, then we blow, and after seed ;

Then, presently, we fall (IV, iv, 137-138).

p. 231, "Of Death."

The shade pursues the bodie, so death us.

Should be :—

. . . and, as a shade

Follows the body, so we follow death (IV, iv, 138-39).

p. 59, "Of Kings and Princes."

Kings doe approach the neerest unto God,

By giving life and safetie to their people.

Should be :—

And kings approach the nearest unto God,

By giving life and safety unto men (V, i, 41-42).

p. 111, "Of Tyrants, etc."

Tyrannie still strikes terror to it selfe.

Should be :—

And, tyranny, strike terror to thyself (V, i, 55).

p. 102, "Of Man, and Men."

Fond is the man that will attempt great deeds,

And loose the glorie that attends on them.

Should be :—

For what is he that will attempt high deeds

And lose the glory that ensues the same (V, i, 90-91).

TABLE OF  
*SHAKSPEARE QUARTOS*

1593—1685

*From the New Shakspeare Society's Transactions 1874, Pt. I, pp. 43—45*

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COMPILED

By F. G. FLEAY,

FROM THE FIRST CAMBRIDGE EDITION :

WITH CORRECTIONS AND ADDITIONS.

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EXPLANATION.

A star, \*, prefixt to Q (for 'Quarto') means, an edition without Shakspeare's name on the title page; a dagger, †, the edition from which, in the opinion of the Cambridge editors, the Folio was printed.

Date of Publication.	Name of Work.	EDITION.	PRINTER.	PUBLISHER.	Name of Play.	EDITION.	PRINTER.	PUBLISHER.
1593	Ven. & Ad.	*Quarto 1	R. Field	see Note				
1594	do.	*Q <sub>2</sub> from Q <sub>1</sub>	do.	do.				
"	Lucrece	*Q <sub>1</sub>	do.	J. Harrison				
1595								
1596	Ven. & Ad.	*Q <sub>3</sub> from Q <sub>2</sub>	do.	do.				
1597					Richard II.	*Quarto 1	V. Simmes	A. Wise
"					Richard III.	*Q <sub>1</sub>	do.	do.
1598	Lucrece	*Q <sub>2</sub> from Q <sub>1</sub>	P. S[hort]	do.	1 Henry IV.	*Q <sub>1</sub>	P. S[hort]	do.
"					Richard II.	Q <sub>2</sub> from Q <sub>1</sub>	V. Simmes	do.
"					Richard III.	Q <sub>2</sub> from Q <sub>1</sub>	T. Creede	do.
1599	Pass. Pilg.	Q <sub>1</sub>	for W. Jaggard	W. Leake	1 Henry IV.	Q <sub>2</sub> from Q <sub>1</sub>	S. S.	do.
"	Ven. & Ad.	*Q <sub>4</sub> from Q <sub>3</sub>		do.				
1600	Ven. & Ad.	*Q <sub>5</sub> from Q <sub>4</sub>	J. H[arrison]	J. Harrison	2 Henry IV.	Q <sub>1</sub>	V. Simmes	A. Wise and W. Aspley
"	Lucrece	*Q <sub>3</sub> from Q <sub>2</sub>	do.	do.				
"					Much Ado	†Q <sub>1</sub>	do.	do.
"								
1602	Ven. & Ad.	*Q <sub>6</sub> *Q <sub>7</sub> fr. Q <sub>5</sub>		W. Leake	Richard III.	Q <sub>3</sub> from Q <sub>2</sub>	T. Creede	A. Wise
1603								
1604					1 Henry IV.	Q <sub>3</sub> from Q <sub>2</sub>	V. Simmes	M. Law
1605					Richard III.	Q <sub>4</sub> from Q <sub>3</sub>	T. Creede	do.
1607	Lucrece	*Q <sub>4</sub> from Q <sub>3</sub>	N. O.	J. Harrison				
1608					1 Henry IV.	Q <sub>4</sub> from Q <sub>3</sub>		do.
"					Richard II.	Q <sub>3</sub> from Q <sub>2</sub>	W. W[aterson]	do.
1609	Sonnets		G. Eld	T. T[horpe] Sold by J. Wright and W. Aspley	Tr. & Cr.(bis)	Q <sub>1</sub>	G. Eld	R. Bonian and H. Whalley
"								
1611								
"								
1612	Pass. Pilg.	Q <sub>2</sub>		W. Jaggard	Richard III.	Q <sub>5</sub> from Q <sub>3</sub>	T. Creede	M. Law
1613					1 Henry IV.	†Q <sub>5</sub> from Q <sub>4</sub>	W. W[aterson]	do.
1615					Richard II.	†Q <sub>4</sub> from Q <sub>3</sub>		do.
1616	Lucrece	Q <sub>5</sub>	T. S.	R. Jackson				
1617	Ven. & Ad.	*Q <sub>8</sub>		W. B[arret]				
1619								
1620	do.	*Q <sub>9</sub>		J. P[arker]				
1622								
"					Richard III.	Q <sub>6</sub> from Q <sub>5</sub>	T. Purfoot	do.
1624	Lucrece	Q <sub>6</sub> from Q <sub>5</sub>	J. B[enson]	R. Jackson	1 Henry IV.	Q <sub>6</sub> from Q <sub>5</sub>	do.	do.
1627	Ven. & Ad.	*Q <sub>10</sub>	J. Wreittoun					
1629					Richard III.	Q <sub>7</sub> from Q <sub>6</sub>	J. Norton	do.
1630	do.	*Q <sub>11</sub> ?	do.					
"	do.	*Q <sub>12</sub>	J. H.	F. Coules.				

Name of Play.	EDITION.	PRINTER.	PUBLISHER.	Name of Play.	EDITION.	PRINTER.	PUBLISHER.	Date of Publication.
				Tit. And.		J. Danter		1593
				1st Cont.	*Quarto 1	T. Creede	T. Millington	1594
				True Trag.	*Q1	P. S[hort]	do.	"
								1595
								1596
Rom. & Jul.	*Q1 imperf.	J. Danter						1597
								"
Loves Lab. L.	†Q1	W. W[aterson]	C. Burbie					1598
								"
Rom. & Jul.	*Q2	T. Creede	do.					1599
								"
Mids. N. D.	†Q2		J. Roberts	1st Cont.	*Q2 from Q1	V. Simmes	do.	1600
do.	Q1		T. Fisher	True Trag.	*Q2 from Q1	W. W[aterson]	do.	"
Mer. of Ven.	†Q2	J. Roberts	L. Heyes	Henry V.	*Q1 imperf.	T. Creede	T. Millington and T. Busbie	"
do.	Q1	do.		Tit. And.	*Q1	J. R[oberts]	E. White	"
Merry Wives	Q1 imperf.	T. C[reede]	A. Johnson.	Henry V.	*Q2 from Q1	T. Creede	T. Pavier	1602
Hamlet	Q1		N. L[ing] and J. Trundell					1603
do.	Q2	J. R[oberts]	N. L[ing]					1604
do.	Q3 from Q2	do.	do.					1605
								1607
Lear	Q1 Q2		N. Butter	Henry V.	*Q3 from Q1		T. P[avier]	1608
								"
Rom. & Jul.	†*Q3 from Q2		J. Smethwicke	Pericles	Q1 Q2		H. Gosson	1609
do.	Q4 from Q3		do.					"
Hamlet	Q4 from Q3		do.	do.	Q3 from Q2	S. S.		1611
				Tit. And.	†*Q2 from Q1		E. White	"
								1612
								1613
								1615
								1616
								1617
Merry Wives	Q2 from Q1		A. Johnson	Whole Cont. and Pericles	Q3 from Q2 Q4 from Q3		T. P[avier]	1619
								1620
Othello	Q1	N. O.	T. Walkley					1622
								"
								1624
								1627
								1629
do.	Q2	A. M.	R. Hawkins	Pericles	Q5 (incorrect)	J. N[orton]	R. B[irde]	1630
Merry Wives	Q3 from F1	T. H.	R. Meighen					"

<i>Date of Publication.</i>	Name of Work.	EDITION.	PRINTER.	PUBLISHER.	Name of Play.	EDITION.	PRINTER.	PUBLISHER.
1631								
?								
1631								
1632					1 Henry IV.	Q7 from Q6	J. Norton	W. Sheares
1634					Richard II.	Q5 from F2	do.	
"					Richard III.	Q8 from Q7	do.	
1635								
1636	Ven. and Ad.	*Q13	J. H.	F. Coules				
1637								
"								
"								
1639					1 Henry IV.	Q8 from Q7	do.	H. Perry
1640	Poems.		T. Cotes	I. Benson				
1652								
1655								
"								
1676								
1683								
1685								

GROUP III. MIXED EDITIONS.      GROUP IV. SPURIOUS EDITIONS. 523

Name of Play.	EDITION.	PRINTER.	PUBLISHER.
Loves Lab.L.	Q <sub>2</sub> from F <sub>I</sub>	W. S.	J. Smethwicke
Hamlet	Q <sub>5</sub> from Q <sub>4</sub>	do.	do.
Tam. Shrew	Q <sub>I</sub> from F <sub>I</sub>	do.	do.
			Pericles
			tQ6
			T. Cotes
Hamlet	Q <sub>6</sub> from Q <sub>5</sub>	R. Young	do.
Rom. & Jul.	Q <sub>5</sub> from Q <sub>4</sub>	do.	do.
Merr. of Ven.	Q <sub>3</sub> from Q <sub>2</sub>	M. P.	L. Heyes
do.	Q <sub>4</sub> from Q <sub>3</sub>		W. Leake
Lear	Q <sub>3</sub> from Q <sub>2</sub>	Jane Bell	
Othello	Q <sub>3</sub> from Q <sub>2</sub>		do
Hamlet			
do.	{ Players'		
do.	{ Quartos		

Date of Publication

1631  
?  
1631  
1632  
1634  
"  
1635  
1636  
1637  
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1639  
1640  
1652  
1655  
"  
1676  
1683  
1685



ENTRIES OF SHAKSPERE'S WORKS  
IN  
THE *STATIONERS' REGISTERS* 1593—1640  
(ED. ARBER).

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	[1593]	xvii <sup>o</sup> Aprilis.	( <i>Arber</i> , ii. 630)
Richard Feild Assigned ouer to master Harrison senior 25 Junij 1594	Entred for his copie vnder thandes of the Archbisshop of Canterbury and master warden Stirrop, a booke intituled / Venus and Adonis. /		vj <sup>d</sup> s. /
	[1594]	vj <sup>to</sup> die Februarij. /.	( <i>Arber</i> , ii. 644)
John Danter. /.	Entred for his Copee vnder thandes of bothe the wardens a booke intituled a Noble Roman Historye of Tytus Andronicus *		vj <sup>d</sup>
	[1594]	9 maij.	( <i>Arber</i> , ii. 648)
Master harrison Senior	Entred for his copie vnder thand of master Cawood Warden, a booke intituled the Ravysheiment of Lucrece		vj <sup>d</sup> C
	[1594]	25 Iunij	( <i>Arber</i> , ii. 655)
Master Harrison Senior	Assigned ouer vnto him from Richard Field in open Court holden this Day a book called Venus and Adonis		vj <sup>d</sup>
	The which was before entred to Richard Field. 18. Aprilis / 1593/		
	[1596]	25 Iunij	( <i>Arber</i> , iii. 65)
William leeke	Assigned ouer vnto him for his copie from master harrison thelder, in full Court holden this day. by the said master harrisons consent. A booke called. Venus and Adonis		vj <sup>d</sup>

\* As I hold that Shakspeare had no hand in the *Contention* of 1594, I put its entry in a note :

	[1594]	xij <sup>o</sup> marcij	( <i>Arber</i> , ii. 646)
Thomas myllington /	Entred for his copie vnder the handes of bothe the wardens / a booke intituled, the firste parte of the <i>Contention</i> of the twoo famous houses of York and Lancaster with the deathe of the good Duke Humfrey and the banishment and Deathe of the Duke of Suffolk and the tragicall ende of the proud Cardinall of Winchester / with the notable rebellion of Jack Cade and the Duke of Yorkes Firste clayme vnto the Crowne		vj <sup>d</sup>
	'The <i>Tayminge of a Shrowe</i> ' and 'the famous victories of Henrye the Fyft' are on ii. 648. A <i>Rich. III.</i> , with Shore's wife, on ii. 654.		





	[1600]	28 Octobris	(Arber, iii. 175)
Thomas haies	Entred for his copie under the handes of the Wardens and by Consent of master Robertes. A booke called the booke of the merchant of Venyce vj <sup>d</sup>		
	[1602]	18 Ianuarij	(Arber, iii. 199)
John Busby	Entred for his copie vnder the hand of master Seton / A booke called An excellent and pleasant conceited commedie * of Sir Iohn Faulstof and the merry wyves of Windesor vj <sup>d</sup> Conceited Commedie		
Arthure Johnson	Entred for his Copye by assignement from Iohn Busbye, A booke Called an excellent and pleasant conceyted Comedie of Sir Iohn Faulstaff and the merye wyves of Windsor † vj <sup>d</sup>		
	[1602]	19 aprilis	(Arber, iii. 204)
Thomas pavier	Entred for his copies by assignement from Thomas millington these bookes following, Saluo Iure cuiuscunque viz. . . . The first and Second parte of Henry the vj <sup>t</sup> ij bookes A booke called Titus and Andronicus xij <sup>d</sup> vj <sup>d</sup> Entred by warrant vnder master Setons hand		
	[1602]	xxvj <sup>to</sup> Julij	(Arber, iii. 212)
James Robertes	Entred for his Copie vnder the handes of master Pasfeild and master waterson warden A booke called the Revenge of Hamlett Prince [of] Denmarke as yt was latelie Acted by the Lord Chamberleyne his servantes vj <sup>d</sup>		
	[1603]	7 februarij	(Arber, iii. 226)
master Robertes	Entred for his copie in full Court holden this day to print when he hath gotten sufficient authority for yt, The booke of Troilus and Cresseda as yt is acted by my lord Chamberlens Men vj <sup>d</sup>		

\* The word *conceited* not being very clearly written in the text, it is repeated at the side as here printed.—E. Arber.

† It is quite clear [that is, there is no reason whatever for supposing] that the *Merry Wives of Windsor* was printed by J. Busby before this date, but not entered in the Registers until he came to assign it [his copy-right in the MS play] to A. Johnson. See the similar case of *King Lear* [*Leir* and his Three Daughters; not Shakspeare's] at p. 289.—E. Arber.

[1603] 25 Junij (*Arber*, iii. 239)  
 Mathew Lawe Entred for his copies in full courte Holden this Day. These  
 Fyve copies followinge ij vj<sup>d</sup>

viz.

iiij enterludes or playes

The First is of Richard the .3.

The second of Richard the .2.

The Third of Henry the .4 the firste part. all kinges

all whiche by consent of the Company are sett ouer to him from  
 Andrew Wyse.\*

[1607] 22. Januarij (*Arber*, iii. 337)  
 Master Linge Entred for his copies by direcon of A Court and with con-  
 sent of Master Burby vnder his handwrytinge These .iiij copies

viz.

Romeo and Iuliett

Loues Labour Loste

[The taminge of A Shrewe] xvij<sup>d</sup> R

[1607] 19. Novembris (*Arber*, iii. 365)  
 John Smythick Entred for his copies vnder thandes of the wardens. these  
 bookes followinge Whiche dyd belonge to Nicholas Lynge

viz. . . . .

6 A booke called Hamlett vj<sup>d</sup>

10 Romeo and Iulett vj<sup>d</sup>

11 Loues Labour Lost vj<sup>d</sup>

[1607] 26 Nouembris (*Arber*, iii. 366)  
 Nathanael Butter John Busby Entred for their copie vnder thandes of Sir George Buck  
 knight and Thwardens A booke called. Master William  
 Shakspeare his historye of Kinge Lear as yt was played  
 before the kinges maiestie at Whitehall vppon Saint Stephens  
 night † at Christmas Last by his maiesties servantes playinge  
 vsually at the Globe on the Banksyde vj<sup>d</sup>

\* On 12<sup>o</sup> Februarij, 1605 (*Arber*, iii. 283), is this entry :

Nathanaell Butter yf he gett good allowance for the enterlude of King Henry the  
 8<sup>th</sup> before he begyn to print it. And then procure the  
 wardens handes to yt for the entrance of yt, He is to haue the  
 same for his copy

But I do not suppose that this is the spurious play by Fletcher and some  
 other man which is printed in Shakspeare's works. (See Note, p. 533,  
 below.) † 26 December, 1606.

	[1608]	2 <sup>do</sup> die maij	( <i>Arber</i> , iii. 377.)
Master Pavyer.	Entered for his Copie vnder the handes of master Wilson and master Warden Seton A booke Called A Yorkshire Tragedy written by Wylliam Shakespere		
	[1608]	20 maij.	( <i>Arber</i> , iii. 378)
Edward Blount	Entred for his copie vnder thandes of Sir George Buck knight and Master Warden Seton A booke called. The booke of Pericles prynce of Tyre		
Edward Blunt	Entred also for his copie by the lyke Aucthoritie. A booke Called, Anthony. and Cleopatra.*		
	[1609]	28 <sup>uo</sup> Januarij /	( <i>Arber</i> , iii. 400)
Richard Bonion Henry Walleys	Entred for their Copy vnder thandes of Master Segar deputye to Sir George Bucke and master warden Lownes a booke called the history of Troylus and Cressida		
	[1614]	primo Martij. 1613.	( <i>Arber</i> , iii. 542)
Roger Jackson	Entred for his Coppies by consent of Master John Harrison the eldest and by order of a Court, these 4 bookes follow- inge		
		viz <sup>t</sup> . . . .	ij <sup>s</sup>
		Lucrece†	
		8 <sup>o</sup> Julij 1619	( <i>Arber</i> , iii. 651)
Lawrence Hayes	Entred for his Copies by Consent of a full Court theis two Copies following which were the Copies of Thomas Haies his fathers		
		viz.	
		A play Called The Marchant of Venice	xij <sup>d</sup>
		. . . . .	
		6 <sup>o</sup> . Octobris 1621	( <i>Arber</i> , iv. 59)
Thomas Walkley	Entred for his copie vnder the handes of Sir George Buck, and Master Swinhowe warden, The Tragedie of Othello, the moore of Venice.		

\* A Romane tragedie called 'The Rape of Lucrece', enterd on June 3 1608, *Arber*, iii. 380, is not the 1607 edition of Shakspeare's poem of the same name.

† Harrison brought out the first four editions of *Lucrece* in 1594, 1598, 1600, and 1607. He sold the book to Roger Jackson in 1614; and Jackson publisht the 5th edition in 1616, and the 6th in 1624.

8<sup>o</sup> Nouembris 1623 (*Arber*, iv. 107)

Master  
Blounte  
Isaak  
Jaggard

Entred for their Copie vnder the hands of Master Doctor Worrall and Master Cole warden Master William Shakspeer's Comedyes Histories, and Tragedyes soe manie of the said Copies as are not formerly entred to other men. viz<sup>t</sup> vijs

The Tempest  
The two gentlemen of Verona  
Measure for Measure  
The Comedy of Errors  
Comedyes As you like it  
All's well that ends well  
Twelke night  
The winters tale

---

Histories The thirde parte of Henry ye sixt  
Henry the eight

---

Tragedies Coriolanus  
Timon of Athens  
Julius Cæsar  
Mackbeth  
Anthonie and Cleopatra  
Cymbeline

[1626] 16<sup>o</sup>. Januarij 1625 (*Arber*, iv. 149)

Francis  
Williams

Assigned ouer vnto him by mistris Jackson wife of Roger Jackson Deceased, and by order of a full Court holden this Day. all her estate in the Copies here after mencioned xiiij<sup>s</sup>

. . . . .

23 Lucrece by Shackspeare

7<sup>o</sup> Maij 1626 (*Arber*, iv. 160)

John  
Haviland  
John  
Wright

Assigned ouer vnto them by master Parker and by Consent of master Islip warden A booke called Venus and Adonis vjd

4<sup>o</sup> Augusti 1626 (*Arber*, iv. 164-5)

Edward  
Brewster  
Robert  
Birde

Assigned ouer vnto them by Mistris Pavier and Consent of a full Court of Afsistantes all the estate right title and Interest which Master Thomas Pavier her late husband had in the Copies here after mencioned xxviij<sup>s</sup>

More to  
Edward  
Brewster

The history of Henry the fift and the play of the same . . .  
Master Paviers right in Shakesperes plaies or any of them . .  
Tytus and Andronicus . . . .  
Historye of Hamblett

[? 19 June 1627] (*Arber*, iv. 182)

Thomas  
Cotes  
Richard  
Cotes

Assigned ouer vnto him by Dorathye Jaggard widowe and Consent of a full Court holden this Day, All the estate right title and Interest which Isaacke Jaggard her late husband had in the Copies following xjs vjd

viz<sup>t</sup> / . . . .

her parte in Shackspheere playes./

[1628] j<sup>mo</sup> Martij 1627 (*Arber*, iv. 194)

Master  
Richard  
Hawkins

Assigned ouer vnto him by Thomas Walkeley, and Consent of a Court holden this Day all the estate right title and Interest which he hath in these Copies following xviij<sup>d</sup>

viz<sup>t</sup> / . . . .

Othello the more of Venice.

[1630] 29 Januarij 1629. (*Arber*, iv. 227)

Master  
Meighen

Assigned ouer vnto him by master Johnson and Consent of Master Purfoote Warden, All the said master Johnsons estate in the 4 Copies hereafter menconed viz<sup>t</sup> / ijs

. . . . .

The merry Wives of Winsor

29 Junij 1630 (*Arber*, iv. 237)

Master  
Harison

Assigned ouer vnto him by master Francis Williams and order of a full Court all his estate right title and Interest in the Copies hereafter menconed xijs vjd /

viz.<sup>t</sup> . . . .

Lucrece

8<sup>o</sup> Nouembris 1630 / (*Arber*, iv. 242)

Richard  
Cotes

Assigned ouer vnto him by master Bird and Consent of a full Court holden this day All his estate right and interest in the Copies hereafter menconed iiij<sup>s</sup>

Henrye the fift . . . .

Titus and Andronicus . . . .

Persiles [or rather Pericles ; III. 378—*Arber*]

Hamblet

[Yorkeshire Tragedie]

16 November 1630 (*Arber*, iii. 242-3)

Master  
Allott

Memorandum master Blount assigned ouer vnto him all his estate and right in the Copies hereafter mencioned as appeareth by a note vnder master Blountes hand, Dated the 26 of June 1630 in the time of master Warden Purfoote, his [or rather whose—*Arber*] hand is subscribed therevnto / vijs

The Tempest  
 Two gentlemen of Verona  
 Measure for measure  
 Comedie of Errors  
 As you like it  
 All<sup>s</sup> well that endes well  
 Twelfe night  
 Winters tale \*  
 3 part of Henry .6<sup>t</sup>  
 Henry : the 8<sup>t</sup>  
 Coriolanus  
  
 Timon of Athens  
 Julius Cæsar.  
 Mackbeth.  
 Antony and Cleopatra.  
 Cymbolyne.

[1634]

8<sup>o</sup> Aprilis

(Arber, iv. 316)

Master  
 John  
 Waterson

Entred for his Copy vnder the hands of Sir Henry Herbert  
 and master Aspley warden a TragiComedy called the two noble  
 kinsmen by John Fletcher and William Shakespeare vjd

19<sup>o</sup> Augusti 1635.

(Arber, iv. 346)

Master  
 John  
 Waterson

Entred for his Copies by order of a full Court and by vertue of  
 a Noate vnder the hand and seale of Master Simon Waterson  
 and subscribed by both the wardens All the copies and parts  
 of Copies which did belong vnto the said Master Simon water-  
 son and are hereafter expressed viij<sup>s</sup>

(viz<sup>t</sup>) . . . .

The Tragedy of Cleopatra

1<sup>o</sup> Julij 1637.

(Arber, iv. 387-8)

Master  
 Legatt  
 and  
 Andrew  
 Crooke

Entred for their Copies by Consent of Mistris Allott and by  
 order of a full Court holden the Seauenth day of Nouember  
 last [1636] All the Estate Right Title and Interest which the  
 said Master Allott hath in these Copies and parts of Copies  
 hereafter following which were Master Roberte Allotts  
 deceased saluo Jure cuiuscunque xxxs. vjd.

. . . . .

37. Shakespeares workes their Part.

\* *A Wynters nightes pastime*, enterd on May 22, 1594 (*Transcript*, ii. 650), is referd to by Prof. Arber. It may possibly have been a source of Shakspere's play, if he ever saw it.

29<sup>o</sup>. Maij 1638 (Arber, iv. 420)

Master Mead and Mister Meredith Entred for their Copies by order of a full Court held the fifth day of June Last [1637] according to the request of vrsula Hawkins widdow (laste wife of Richard Hawkins deceased) then present in Court all these Copies and parts of Copies following which did belong vnto her said husband as followeth. xij<sup>s</sup> vj<sup>d</sup>.

Orthello the More of Venice a play.

4<sup>o</sup>. die Septembris 1638 (Arber, iv. 431)

Master John Haviland and John Wright senior Entred for their Copies according to a note vnder the hand and Seale of the said Master Haviland and subscribed by Master Mead warden these Copies and parts of Copies following Saluo Jure cuiuscunque the same being the proper Copies and parts of Copies of the said Master Haviland xv<sup>s</sup>.

Venus and Adonis.

1639. 25<sup>th</sup>. of Januarij 1638 (Arber, iv. 452-3).

Master William Leake Assigned ouer vnto him by vertue of a warrant vnder the hands and seales of Master Mead and Master Meredith and with the Consent of a full Court of Assistants holden this day. All the Estate Right Title and Interest which the said Master Mead and Master Meredith haue in these Copies and partes of Copies following which were Entred vnto them from Mistris Hawkins the 29<sup>th</sup> of May last [1638] xij<sup>s</sup> vj<sup>d</sup>.

Orthello the More of Venice a Play.

21<sup>o</sup>. Maij 1639 (Arber, iv. 466)

Master Flesher Assigned ouer vnto him by vertue of a note vnder the hand and seale of Master Butter, subscribed by both the wardens and alsoe by order of a full Court holden the Eleaventh day of May last [1639]. All the Estate right title and interest which the said Master Butter hath in these Copies and parts of Copies following (viz<sup>t</sup>) saluo iure cuiuscunque xij<sup>s</sup>. vj<sup>d</sup>.

The history of King Lear. by William Shakspeare\*

\* 'The Roman Tragedy called the Rape of Lucrece' is the next entry. See p. 529, note \*, above. An entry before Lear is 'The Interlude of King Henry the Eight.'

This is, says Mr. Daniel, "Rowley's *Where you see me you know me. Or the famous Chronicle History of King Henry the eight*, etc. Printed for N. Butter 1605. There can be no doubt it's the same play, entered to Butter 12 Feby, 1605, [Arber, iii. 283] and now transferred by him to Flesher. There were editions of it 1605, 1613, 1621, 1632, all published by Butter. Butter gave up work in 1640. From the above entry, 21 May, 1639, it is clear he was now disposing of his old stock."



1639

4°. Nouembris 1639 . . . . eodem die (*Arber*, iv. 487)

John Benson. Entred for his Copie vnder the hands of doctor Wykes and Master Fetherston warden An Addicion of some excellent Poems to Shakespeares Poems by other gentlemen.<sup>1</sup> viz<sup>t</sup>. His mistris drawne. and her mind by Benjamin: Johnson. An Epistle to Benjamin Johnson by Francis Beaumont./ His Mistris shade. by R: Herrick. &c. . . . . vj<sup>d</sup>.

These are "An Addition of some Excellent Poems, to those precedent, of Renowmed Shakespeare, By other Gentlemen,"<sup>2</sup> as the head-title (sign. I 2] of the 1640 edition of Shakspeare's Poems<sup>3</sup> says. They occupy the last eleven pages of that edition.

<sup>1</sup> As Shakspeare's own Poems had been enterd on the Registers before, only the Additions had to be enterd in 1639.

<sup>2</sup> Some of these poems are copied from Thomas Heywood's General History of Women.—Bohn's *Lowndes*, p. 2307, col. 2.

<sup>3</sup> Prefixed to this edition, principally consisting of translations which never proceeded from Shakspeare's pen, is a portrait of Shakspeare, W. M(arshall) sculpsit.—Bohn's *Lowndes*, p. 2307, col. 2.

## NOTES.

p. 268-271. Tate's *Lear* and *Richard II.*

1681.

A CATALOGUE of BOOKS continued, Printed and published at London, in *Easter-Term*, 1681. Numb. 3.

*Poems, Plays, &c.*

The History of King *Lear*, acted at the Duke's Theatre. Revived with alterations, by *N. Lee*, quarto, price 1s. (sign. F2, col. 2)

[Reprinted in 1689, CATALOGUE, No. 34, sign. Iiii 2, col. 2]

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A CATALOGUE of BOOKS continued, Printed and Published at London, in *Trinity-Term*, 1681. Numb. 4.

*Poems, Plays.*

The History of King *Richard* the Second, acted at the *Theatre Royal*, with a Prefatory Epistle, in Vindication of the Author, occasioned by the Prohibition of this Play on the Stage. By *N. Tate*. quarto, price 1s.

[Crown's *Henry VI.* Parts I and II are in No. 5 of the 'Catalogue', sign. L, col. 2. Shadwell's *Timon* is in No. 31, sign. Xxx. col. 2, and in No. 32, as 'Reprinted.']

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p. 452. The entry should be "303 *Shakespear* (W.) his Comedies, Histories and Tragedies, 1632." The 'Idem iterum, 1663,' which follows means only "the same book again, but of the 3rd edition, 1663."

p. 453, lines 6 and 4 from foot. The Bundle is '34', not '37' (p. 48), and it contains 12 other plays, not only '11'.

p. 455. Entry 1. In the volume 821. i. 5, containing this Catalog, art. 8, is another entry in 1698:

"54 *Shakespear's* Comedies, Histories and Tragedies. 1664."

This is on p. 9 of the English part of *Bibliotheca Levinziana*: sale on 29 June, 1698.

LIST OF  
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*For the purpose of this Index, Falstaff is treated as a work.*

				Volume I, before 1649		Volume II, 1650-1700	Total
1.	<i>Hamlet</i>	...	...	58		37	95
2.	<i>Falstaff</i>	...	...	32		48	80
3.	<i>Henry IV</i>	...	...	7	9	16	69
	<i>Henry IV, Part I</i>	...	22	38	13	31	
	<i>Henry IV, Part II</i>	...	9		9	35	
4.	<i>Venus and Adonis</i>	...	...	44		17	61
	<i>Romeo and Juliet</i>	...	...	36		25	61
5.	<i>Othello</i>	...	...	19		37	56
6.	<i>Lucrece</i>	...	...	25		16	41
7.	<i>Tempest</i>	...	...	9		31	40
8.	<i>Macbeth</i>	...	...	7		30	37
9.	<i>Richard III</i>	...	...	23		13	36
10.	<i>Richard II</i>	...	...	18		17	35
	<i>Midsummer Night's Dream</i>	...	...	19		16	35
	<i>Julius Cæsar</i>	...	...	10		25	35
11.	<i>Henry VI</i>	...	2		4	6	32
	<i>Henry VI, Part I</i>	...	1	12	5	6	
	<i>Henry VI, Part II</i>	...	4		7	11	
	<i>Henry VI, Part III</i>	...	5		4	9	
12.	<i>Much Ado About Nothing</i>	...	...	9		21	30
13.	<i>Henry VIII</i>	...	...	9		20	29
14.	<i>Pericles</i>	...	...	12		16	28
15.	<i>Merchant of Venice</i>	...	...	10		16	26
16.	<i>Merry Wives of Windsor</i>	...	...	2		21	23
	<i>Love's Labour's Lost</i>	...	...	9		14	23
17.	<i>Lear</i>	...	...	5		16	21
18.	<i>Henry V</i>	...	...	6		14	20
	<i>Winter's Tale</i>	...	...	7		13	20
19.	<i>Troilus and Cressida</i>	...	...	3		15	18
	<i>Measure for Measure</i>	...	...	1		17	18
	<i>Timon of Athens</i>	...	...	1		17	18
20.	<i>Comedy of Errors</i>	...	...	8		9	17
21.	<i>Twelfth Night</i>	...	...	4		12	16
	<i>Cymbeline</i>	...	...	3		13	16
22.	<i>Antony and Cleopatra</i>	...	...	4		11	15
23.	<i>Coriolanus</i>	...	...	5		8	13
24.	<i>Titus Andronicus</i>	...	...	5		7	12
25.	<i>Taming of the Shrew</i>	...	...	3		8	11
	<i>As You Like It</i>	...	...	2		9	11

		Volume I, before 1649	Volume II, 1650-1700	Total
	<i>Two Gentlemen of Verona</i> ...	2	9	11
26.	<i>King John</i> ...	4	6	10
	<i>All's Well That Ends Well</i> ...	—	8	8
27.	<i>Passionate Pilgrim</i> ...	7	1	8
28.	<i>Sonnets</i> ...	7	—	7
29.	<i>Love's Labour Won</i> ...	1	—	1
	<i>Lover's Complaint</i> ...	1	—	1
	<i>Phoenix and Turtle</i> ...	1	—	1

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	<i>Troublesome Raigne</i> ...	2	3	5
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4.	<i>Locrine</i> ...	1	3	4
5.	<i>Paris, Arraignment of</i> ...	—	4	4
6.	<i>Merlin</i> ...	—	3	3
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